

# THE LARK;



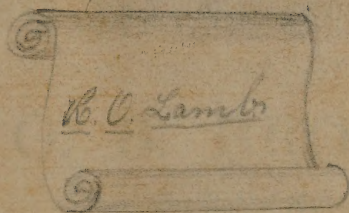
BY O. B. BROWN.

BOSTON:

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# THE LARK.

A SONG BOOK

FOR

Grammar and Intermediate Schools.

BY

O. B. BROWN.

Teacher of Music

In the Boston Grammar Schools and in the Normal Schools of Framingham and Salem.

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## PREFACE.

A good Grammar School Song Book should contain—

I. The elements of music, set forth in a clear, comprehensive, and logical manner. The topics should be something more than indicated, so that the subject can be studied to some extent without the aid of a teacher :

II. Practical exercises, adapted to every stage of progress. Such exercises should be usually in the form of songs or tunes, with words to be applied after the music has been read by *la* or by the syllables :

III. Songs, Rounds, Choruses, &c. ; both the poetry and music of a cheerful nature and an elevating character. By their use a love for the good and beautiful in music would be awakened and strengthened ; but in order to arouse in certain natures such a love it is often necessary to introduce a few of the lighter and more ephemeral compositions of the day :

IV. Hymns, Chants, &c., for devotional exercises.

To make such a book has been the aim of

THE EDITOR.



Abbreviations: (I) Italian; (F) French; (G) German; (Gr) Greek.

A, (I)—To, at, in, for, with, &c.  
 Accelerando, (I)—To increase the time; to  
 Accent,—Stress of voice. [accelerate.  
 Ad, (I)—At, as *ad libitum*, or *ad lib*,  
 Adagio, (I)—Very slow. [liberty.  
 Affettuoso, (I)—Affectionately; tenderly.  
 Allegro, (I)—Quick.  
 “ assai,—Very quick.  
 “ con brio,—Quick, with brilliancy.  
 “ con spirito,—Quick, with spirit.  
 “ vivace,—Quick, with life and vi-  
 vacity.  
 Allegretto, (I)—Not as quick as Allegro.  
 Alto, (I)—The lowest female voice, and  
 the part sung by that voice.  
 Andante, (I)—Slow and connected; gliding.  
 “ con moto,—Slow, with motion.  
 “ grazioso,—Slowly and gracefully.  
 Andantino, (I)—Less slow than Andante.  
 Animato, (I)—Animated.  
 A tempo, (I)—In time.  
 Baritone,—A male voice, the compass of  
 which is between bass and tenor.  
 Bass,—The lowest male voice, and the part  
 sung by that voice. [marked.  
 Ben, (I)—Well, as *ben marcato*, well  
 Bis, (I)—Twice. The passage over which  
 “bis” is placed is to be performed twice.  
 Cadence,—A close, or partial close.  
 Choral, (G)—A plain hymn tune, mostly  
 in notes of equal length.

Chord,—A combination of three or more  
 tones or notes.  
 Chorus,—The whole number of singers.  
 Chromatic, (Gr.)—Colored; referring to  
 passages expressed by sharps, flats and  
 Coda, (I)—A final close. [naturals.  
 Con, (I)—With, as *con spirito*, with spirit.  
 Contralto, (I)—Same as Alto. [creasing.  
 Crescendo, (I)—Abb. Cres or <—In-  
 Da Capo, (I)—Abb. D.C. Repeat from  
 the beginning. [half-steps.  
 Diatonic, (Gr.)—Proceeding by steps and  
 Diminuendo, (I)—Abb. Dim or > Dim-  
 inishing.  
 Dolce, or dol, (I)—Sweetly. [struments.  
 Duetto, (I) or Duet—For two voices or In-  
 Dynamics, (Gr.)—Relating to power  
 Energico, (I)—With energy.  
 Espressivo, (I) With expression.  
 Finale or Fine, (I)—The end.  
 Forte, or For. or *f*. (I)—Loud.  
 Fortissimo, *ff* (I)—Very loud.  
 Grave, (I)—Slow and solemn.  
 Grazioso, (I)—Gracefully.  
 Larghetto, (I)—Less slow than *largo*.  
 Largo, (I)—Very slow.  
 Legato, (I)—Smooth and connected.  
 Maestoso, (I)—Majestically.  
 Marcato, (I)—In a marked manner.  
 Mezzo, (I)—Half, medium, as *mezzo-forte*,  
 half loud.

Moderato, (I)—In moderate time.  
 Non, (I)—No, or not.  
 Obligato, (I)—A part, or parts of a com-  
 position indispensable to its correct  
 performance, and which, therefore, can-  
 not properly be omitted. [opera.  
 Overture,—The prelude to an oratorio or  
 Piu, (I)—More, as *piu forte*, more loud.  
 Poco a poco, (I)—By degrees.  
 Presto, (I)—Very quick. [or instruments.  
 Quartetto, (I) or Quartet,—For four voices  
 Quintetto, (I) or Quintet,—For five voices  
 or instruments. [er by degrees.  
 Rallentando, or Rall, (I)—Slower and soft-  
 Ritard,—To slacken the time. [of tones.  
 Rhythmics, (Gr.)—Relating to the length  
 Rhythm,—Time.  
 Sempre,—Always, throughout.  
 Semi chorus,—Part of the chorus.  
 Solo, (I)—For one voice or instrument.  
 Soli, (I)—Plural of Solo.  
 Soprano, (I)—The highest female voice.  
 Sostenuto, (I)—In a sustained manner.  
 Staccato, (I)—Short, detached; opposite of  
 Tenor,—The highest male voice. [legato.  
 Tenuto, (I)—Hold.  
 Terzetto, (I)—A trio.  
 Trio,—For three voices or instruments.  
 Tutti, (I)—All. [one sound.  
 Unison, (I)—All the parts in one; strictly,  
 Vivace, (I)—Quick, with life.

# ELEMENTS OF VOCAL MUSIC.

## Chapter I.

### GENERAL DIVISION OF THE SUBJECT.

§1. Musical sounds or TONES differ mainly in three ways. They may be —

- 1st. LONG, or SHORT.
- 2d. HIGH, or LOW.
- 3d. LOUD, or SOFT.

§2. That which anything has is called PROPERTY; therefore tones which are *long* or *short* have the property of LENGTH. Tones which are *high* or *low* have the property of PITCH. Tones which are *loud* or *soft* have the property of POWER.

§3. Because tones differ in three ways, and hence have three properties, it will be convenient to divide the elements of Music into three departments; namely,

- 1st. RHYTHMICS, which treats of the *length* of tones.
- 2d. MELODICS, which treats of the *pitch* of tones.
- 3d. DYNAMICS, which treats of the *power* of tones.

### GENERAL VIEW.

DIFFERENCES.	PROPERTIES.	DEPARTMENTS.
LONG or SHORT.	LENGTH.	RHYTHMICS.
HIGH or LOW.	PITCH.	MELODICS.
LOUD or SOFT.	POWER.	DYNAMICS.

QUESTIONS. — In how many ways do tones differ? What may they be? What is "property?" Have tones any properties? How many? What is the first? second? third? Into how many departments are the elements of Music divided? Why? What is the first department called? Of what does it treat? What is the second? Of what does it treat? What is the third? It treats of what? &c.




## Chapter II.

## RHYTHMICS.

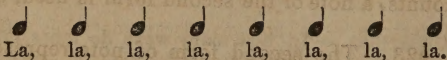
## NOTES AND RESTS. BARS AND MEASURES, DOUBLE TIME. ACCENT.

§4. The comparative length of tones is represented by characters called NOTES.

§5. Notes are of different forms because tones are of different lengths.

§6. The first form of note — made thus,  — represents a short tone. In the following example eight short tones are represented. They may be sung to the syllable *la*. The counts, *one, two, one, two, &c.*, may be applied as shown below.

EXAMPLE. *First form of note.*      *Syllable LA and counts.*



COUNTS. One, two, one, two, one, two, one, two.

§7. Besides the counts, motions of the hand may be made, one to each note, called BEATS, as *down, up, down, up, &c.* The downward beat corresponds to the first count.

§8. The time which passed during the singing of the preceding example was divided by the counts and beats into four equal portions, called MEASURES.

§9. Measures are divisions of time in music.

§10. Measures may be indicated in two ways, — 1st, to the ear, by counting; 2d, to the eye, by beating.

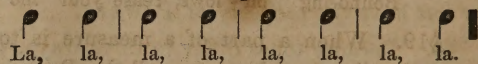
§11. To make it easier to read, the measures are separated from each other by vertical lines, called BARS.

§12. Measures are represented by the spaces between bars.

NOTE. The word “bar” is sometimes used instead of “measure.”

§13. At the end of a piece, or of a portion of a piece, a DOUBLE BAR is used.

EXAMPLE. *Bars and Double Bar.*



COUNTS. One, two, one, two, one, two, one, two.

BEATS. Down, up, down, up, down, up, down, up.

§14. Measures are divided into PARTS of MEA-



SURES. The measures in the last example contain *two parts*, having one *count*, one *beat*, or one *note* in each part.

§15. Measures having two parts are called **DOUBLE MEASURE**.

§16. Double measure is denoted by a figure 2 placed at the beginning.

§17. Music in double measure is said to be in **DOUBLE TIME**.

§18. The first part of double measure should receive an **ACCENT**.

EXAMPLE. *Double measure or Double Time. Accent.*



La, la, la, la, la, la, la, la.  
Loud, soft, loud, soft, loud, soft, loud, soft.  
Bound-ing bil-lows, cease your mo-tion.

§19. When a part of a measure is to be passed over in silence a character called a **REST** is used.

§20. Rests represent silence, as notes represent

sound. And as periods of silence may differ in length, so rests must differ in form.

§21. The first form of rest — made thus ♯ — corresponds, in the length of time it receives, to the first form of note.

EXAMPLE. *First form of rest, occurring in the second part of the measure. Count and beat as before.*



La, la, la, la, la.  
One, two, one, two, one, two, one, two.  
Come, come, love-ly May.

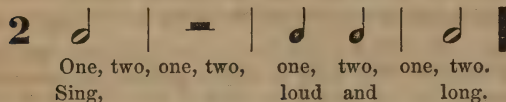
NOTE. Observing the rests is called **RESTING**.

§22. When a tone is to be continued through two counts, a note of the second form is used, made thus ♯

§23. The second form of note represents a sound twice as long as the first.

§24. The second form of rest — made thus — corresponds to the second form of note.

EXAMPLE. *Second form of note and rest.*



NOTE. Notes do not represent tones of absolute, but of relative length; that is, a note of the first form is not to be of a certain number of seconds long, and one of the second form as many more, but whatever length of time is given to the first, — and it may be more or less, — the second must have twice as much.

§25. In the first examples the parts of the measures are separated; that is, one tone is to be sung to each part.

§26. Measures in which the parts are separated are said to be in SIMPLE FORM.

§27. In the last example the parts are sometimes united; that is, one tone is prolonged so as to fill both parts.

§28. Measures in which the parts are united are said to be in a UNITED FORM.

QUESTIONS. How is the comparative length of tones repre-

sented? Have all notes the same form? Why not? What does the first form of note represent? What are measures? How may measures be indicated? What are bars? Of what use are they? Where is a double bar used? Into what are measures divided? What is meant by double measure? What by double time? How are they denoted? What are rests? How many remember how the second form of note looks? When is it used? What is meant by simple form of measure? What by united form?

## Chapter III.

### MELODICS.

SCALE. STAFF. DEGREES. ADDED LINES AND SPACES.

§29. The relative pitch of tones is represented by horizontal lines and the spaces above, below, or between them. Thus, this line ————— may stand for a tone called *one*. Then the space above the line will represent the tone next above one, called *two*. (See PRACTICAL EXERCISES, 1 to 7.)

§30. The notes, representing the length of tones, are placed upon the line or space representing the pitch of tones, thus uniting the departments of Rhythmics and Melodics.

§31. The tone next above Two is called *Three*. Another line will be needed for it.

§32. The tone *Four* is next above Three. It is followed by *Five*, *Six*, *Seven* and *Eight*.

§33. The ear, which is the judge in music, decides that with the tone Eight, the series is complete.

§34. This series of tones is called a SCALE, from a word in the Latin, meaning a *ladder*. The scale is a *musical ladder*.

§35. The lines and spaces, by which the pitch of tones is represented, are called a STAFF. The staff in general use is composed of five lines, with the four intermediate spaces.

EXAMPLE.



NOTE. An odd number of lines is better than an even number, because, having a middle line, it divides the staff into two parts, thereby making it easier to read from. Three lines would not be sufficient to represent all the tones of the scale, and seven are more than are needed, so the number five is adopted by common consent.

§36. The lines and spaces in the staff are called DEGREES, and are reckoned from the lowest upward.

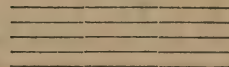
NOTE. The different tones and notes of the scale are also called degrees. The scale is said to progress by successive degrees.

§37. The staff may be extended, above and below, by the use of short lines with the intermediate spaces, called ADDED LINES and ADDED SPACES.

Added lines and spaces above.



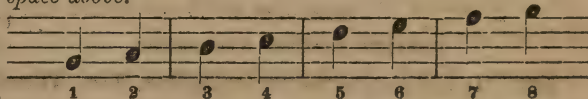
EXAMPLE.



Added lines and spaces below.

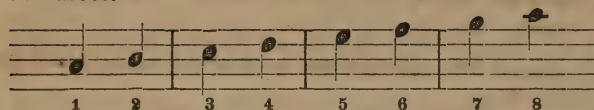
§38. The scale may begin upon any degree of the staff, or upon any added line or space, above or below. Wherever it begins the order of tones must be the same.

EXAMPLES. Scale begun on second line: extends to space above.

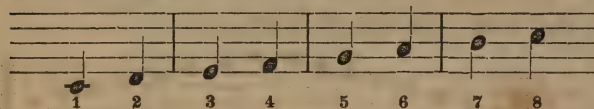




Scale begun in second space: extends to first added line above.



Scale begun on first added line below.



QUESTIONS.—How is the relative pitch of tones represented? What names are given to tones? How many are included in the series? What is the series called? What are the lines and spaces called by which tones are represented? How many lines are in common use? What are degrees? Is the term “degrees” applied to anything but the lines and spaces of the staff? Where may a scale begin?

## Chapter IV.

### MELODICS.

#### LETTERS. CLEFS. SYLLABLES.



§39. In addition to the numerals One, Two, Three,

&c., the following letters are used as names for the tones of the Scale: A, B, C, D, E, F, G. They may be repeated as many times as is necessary.

NOTE. The letters also represent *absolute* pitch. The numerals represent *relative* pitch.

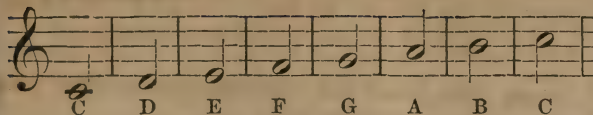
§40. The letters are applied to the staff in various ways, their positions being determined by characters called CLEFS.

NOTE. Clef signifies *guide* or *key*. A clef is but another form of letter.

§41. There are two clefs in general use, the G, or TREBLE CLEF,  and the F, or BASS CLEF, .

§42. The G clef shows the place of the letter G. The clef is said to be on the line which passes through the largest part of it, and it fixes G on that line. The custom at present, is to place it on the second line. From this the positions of the other letters can easily be ascertained.

## EXAMPLE.



NOTE. The staff that has the Treble Clef on it is called the TREBLE STAFF.

§43. In the exercises which follow, the scale will be based upon C; or C will be taken as One. C is on the first added line below the Treble Staff.

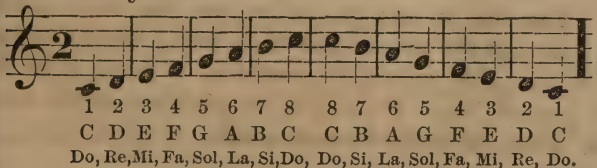
§44. As aids in learning to sing, certain syllables are applied to the tones of the scale, thus —

Tones..... 1, 2, 3, 4, 5, 6, 7, 8.

Syllables, as written, } Do, Re, Mi, Fa, Sol, La, Si, Do.

Syllables, as pronounced, } Doe, Ray, Mee, Fah, Sole, Lah, See, Doe.

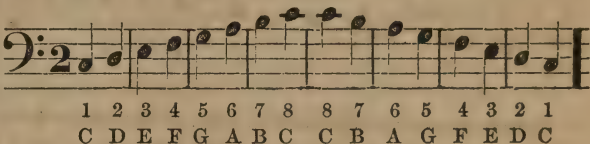
EXAMPLE. *Scale in the Treble Staff, with numerals, letters and syllables.*



§45. The F clef, which shows the place of F, is upon the fourth line. C will be found in the second space.

NOTE. The staff that has the Bass clef on it is called the BASS STAFF.

EXAMPLE. *Scale in the Bass Staff, with numerals and letters. Syllables as before.*



See PRACTICAL EXERCISES.

NOTE 1. There is another clef called the C CLEF, which shows the place of C. It is but little used in this country and will not appear again in the present work.

NOTE 2. The scholars should practise reading from the Bass as well as from the Treble staff, in order to become perfectly familiar with each.

NOTE 3. The scale, in long tones, should be practised every day to the syllables Do, Re, Mi, &c., and also to *ah* and *la*. The influence of such practise upon the ear and

voice is excellent. The teacher can make this exercise interesting in a variety of ways, such as, dividing the class into two sections, and having the 1st sing ascending, the 2d descending; 1st sing one, 2d two, and so on alternately. The tones should be sung with different degrees of power, as in this way the scholars will begin to learn something of Dynamics. The technical terms had better not be used at this stage, but instead, *loud, soft, medium*, &c. The syllable *ah* is very favorable to securing a vigorous style, which, in chorus singing, is of the utmost importance. It should be given with what is sometimes called the "stroke of the glottis."

§46. A succession of tones, arranged according to certain rules, is called a MELODY. The scale is a melody; any song or tune is a melody.

NOTE. A combination of tones, made according to certain rules, is called HARMONY; or, in other words, harmony consists of two or more melodies combined.

§47. A melody may progress by successive degrees, or by skips.

§48. The skips most natural, and therefore most easily made, are from One to Three, Five, and Eight.

§49. These are the principal tones of the scale.

A melody may begin upon either of them. PRACTICAL EXERCISES.

NOTE. It is recommended, that, as soon as a class is able to give the principal tones correctly, they be made to give two of them together. Divide the school into two sections — 1st singing One, 2d singing Three. Sing with *la*, first separately, then together. 1st sing Three, 2d sing Five, first separately, then together. These exercises can be made very beautiful and interesting, and will lay the foundation for singing in parts. They may be called CHORD EXERCISES. See PRACTICAL EXERCISES for other combinations.

Questions may be asked at the discretion of the teacher.

## Chapter V.

### RHYTHMICS.

#### TRIPLE MEASURE. SYNCOPATION.


§50. Measures may be divided into more than two parts. Those having three parts are called TRIPLE MEASURE, denoted by a figure 3.

§51. Triple measure has three counts or three beats. The beats are *down, left, up*.



§52. The first part of triple measure should be accented, the second and third parts unaccented.

§53. Music in triple measure is said to be in TRIPLE TIME.

§54. The second form of note may be made to represent a tone as long as three of the first form, by placing a dot after it, thus . This is called a DOTTED NOTE.

§55. The second form of rest may be made to represent a longer period of silence in the same way. The following rule should be committed to memory.












RULE. A note or rest may be increased in value one half, by placing a dot after it.

EXAMPLE. *Triple measure. Dotted note and rest.*



PRACTICAL EXERCISES.

TABLE OF SIMPLE AND UNITED FORMS OF TRIPLE MEASURE.

	1st Class.			2d Class.		
Simple Form.....						
1st United Form..						
2d United Form ..		.				

NOTE. When the union begins with the first part of the measure, the united form is of the first class. When with the second part, it is of the second class.

56. When an accent is made to fall on some other than the regular part, it is called SYNCOPATION. A tone thus accented is called a SYNCOPATED TONE, and a note representing it a SYNCOPATED NOTE.

NOTE. The united form of the second class should be syncopated.

## Chapter VI.

### RHYTHMICS.


#### QUADRUPLE MEASURE. COMMON TIME.


§57. A measure having four parts is called QUADRUPLE MEASURE; denoted by a figure 4. Music in quadruple measure is said to be in QUADRUPLE TIME.

§58. Quadruple measure has four counts or four beats. The beats are *down, left, right, up*.

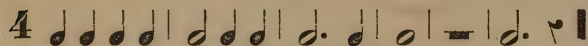
§59. The first and third parts of quadruple measure should be accented.

NOTE. One measure of quadruple time may be formed out of two measures of double time.

§60. Quadruple measure demands a note of a third form, which shall be equal to four of the first form or two of the second. It is made thus: 

§61. The corresponding rest is made thus: 

EXAMPLE. *Quadruple time. Third form of note and rest.*




#### DIFFERENT FORMS OF QUADRUPLE MEASURE.

1st Class.      2d Class.      3d Class.

Simple Form... 

1st United Form 

2d United Form 

3d United Form  \* Should be syncopated.

NOTE. If the union begins with the third part of the measure the united form is of the third class.

#### PRACTICAL EXERCISES.

QUESTIONS.—What is quadruple measure? How is it denoted? What are the beats? Which parts are accented?

## Chapter VII.

### RHYTHMICS.
















#### KINDS OF NOTES AND RESTS.

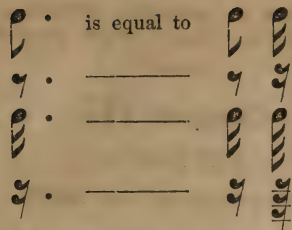
§62. Notes and rests have names indicating their relative lengths.

Whole. Half. Quarter. Eighth. Sixteenth. Thirty-second.

NOTES						
RESTS						

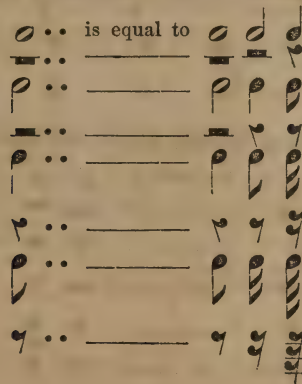
#### TABLE OF DOTTED NOTES AND RESTS.

	is equal to		
	_____		
	_____		
	_____		
	_____		



§63. A second dot adds one half to the value of the first.

#### TABLE OF DOUBLE-DOTTED NOTES AND RESTS.

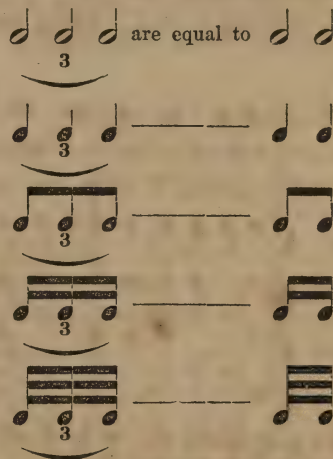


### Chapter VIII.

#### RHYTHMICS.

##### TRIPLETS.

§64. The value of three notes may be reduced to that of two of the same kind, by placing a figure 3 over or under them. Such notes are called TRIPLETS.





## Chapter IX.

## RHYTHMICS.

## VARIETIES OF MEASURE.

§65. In all the foregoing examples the simple form of measure has contained quarter notes. The simple form of measure may contain either of the other kinds of notes, thus making different VARIETIES OF MEASURE.

## EXAMPLE OF KINDS AND VARIETIES OF TIME.

Double.		Triple.		Quadruple.	
* $\frac{2}{1}$	o o	* $\frac{3}{1}$	o o o	* $\frac{4}{1}$	o o o o
$\frac{2}{2}$	p p	$\frac{3}{2}$	p p p	$\frac{4}{2}$	p p p p
$\frac{2}{4}$	p p	$\frac{3}{4}$	p p p	$\frac{4}{4}$	p p p p
$\frac{2}{8}$	p p	$\frac{3}{8}$	p p p	$\frac{4}{8}$	p p p p
* $\frac{2}{16}$	p p	* $\frac{3}{16}$	p p p	* $\frac{4}{16}$	p p p p

NOTE 1. The varieties marked \* are seldom used.

§66. The variety is indicated by a figure placed under that already used, thus:  $\frac{2}{4}$ . The upper figure here shows the *kind* of measure, namely, *double*. The lower figure shows the *variety*, namely, that a quarter note fills each part of the measure. It is called TWO-FOUR time. Other kinds and varieties are similarly named, as *three-two*, *four-four*, &c.

NOTE 2. The figures indicating varieties of measure may be explained, also, thus: The upper figure shows the number of counts or beats; the lower, the kind of notes that each count or beat is worth.

NOTE 3. Four-four time is also called COMMON TIME, and is sometimes marked  $\text{C}$

NOTE 4. The varieties of measure only furnish different ways of representing the same thing. A piece of music will sound the same whether written with half or quarter notes: whether in  $\frac{3}{2}$  or  $\frac{3}{4}$  time. The difference is only to the eye. This is because notes have *relative*, and not *absolute* value.

PRACTICAL EXERCISES, 19, &c.

## Chapter X.

## RHYTHMICS.

## SEXTUPLE MEASURE.

§67. A measure having six parts is called **SEXTUPLE MEASURE**, and is denoted by a figure 6.

§68. Sextuple measure has six counts or six beats. The beats are *down, down, left, right, up, up*.

§69. The first and fourth parts should be accented.

§70. Music in sextuple measure is said to be in **SEXTUPLE TIME**, or **COMPOUND TIME**.

NOTE. One measure of sextuple time may be formed of two measures of triple time.

§71. The varieties of sextuple time commonly used are  $\frac{6}{4}$  and  $\frac{6}{8}$ .

EXAMPLE. *Six-four time.*



EXAMPLE. *Six-eight time.*



NOTE. United forms of sextuple measure are obtained by uniting the parts, the same as in the other kinds.

QUESTIONS.—How many parts has sextuple measure? Describe the beats. Which parts should be accented?

## Chapter XI.

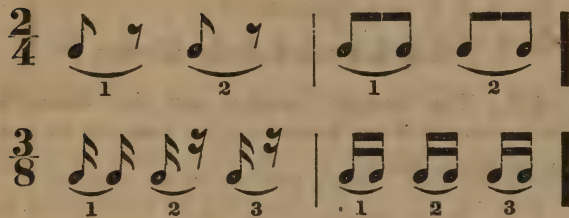
## RHYTHMICS.

## DIVIDED PARTS OF MEASURES.

§72. The parts of measures may be divided; that is, there may be more than one note in each part, or a note of less value than the whole part may be used, and the remainder filled by a rest.

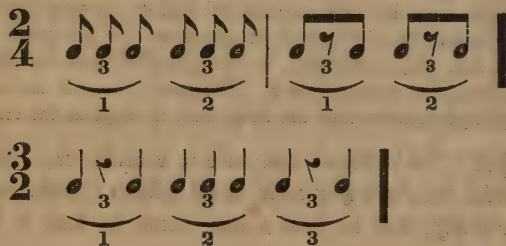
§73. Measures in which parts are divided are said to be in a **DIVIDED FORM**. The first divided form is where two notes, or a note and a rest, fill each part of a measure.

EXAMPLES. 1st Divided Form of Measure.



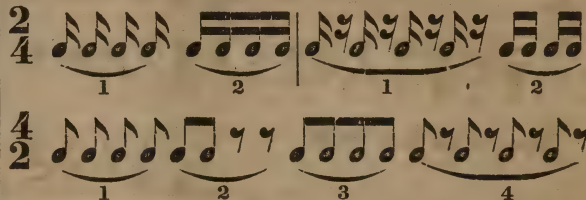
§74. In the second divided form there are three notes in each part of the measure. See TRIPLETS, Chap. VIII.

EXAMPLES. 2d Divided Form.



§75. In the third divided form there are four notes in each part of the measure.

EXAMPLES. 3d Divided Form.



NOTE. The parts may be divided still further, namely, into six and eight divisions.

## Chapter XII.

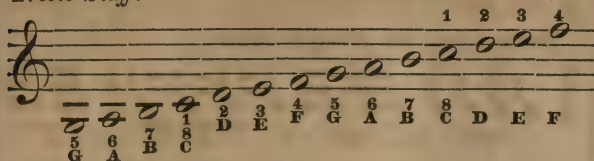
### MELODICS.

#### EXTENSION OF THE SCALE.

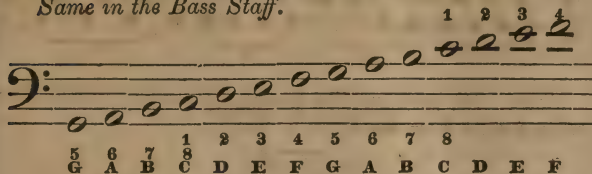
§76. The scale may be extended or repeated above and below the eight tones which have been represented. In that case Eight of the first series is One of the series above; or One of the first series is Eight of the series below.



EXAMPLES. : Scale extended above and below, in the Treble Staff.



Same in the Bass Staff.



NOTE. To distinguish the notes in the extensions of the scale from those of the first series, the terms *above* and *below* may be employed. Thus: D, first space below, treble staff, is two, while D on the fourth line is two *above*, that is, *two* of the *series above*. B on the third line is seven, but B in the second space below is seven *below*, that is, *seven* of the *series below*. C is both one and eight, and may be called by either name.

## Chapter XIII.

### MELODICS.

#### INTERVALS, STEPS AND HALF-STEPS.

§77. The distance between any two tones, or notes, is called an **INTERVAL**, as from one to two; two to four; &c.

§78. In the regular succession of the tones of the scale, from one to eight, there are seven intervals, of which five are *large* and two are *small*.

§79. The large intervals are called **STEPS**, the small, **HALF-STEPS**. They may also be called *large steps* and *small steps*.

NOTE. As the scale is a musical ladder, the term *step* is an appropriate one by which to designate its intervals. The term *tone*, sometimes used, is not appropriate, as it is already understood to mean a sound. The small intervals are called *half-steps* because they are about half as large as the steps.

§80 The order of intervals in a scale, or, in other words, the *form of a scale*, is as follows: from one to two a *step*, two to three a *step*, three to four a *half-*

step, four to five a *step*, five to six a *step*, six to seven a *step*, seven to eight a *half-step*.

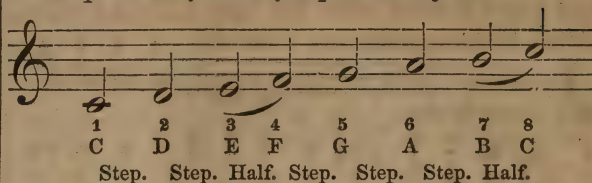
ILLUSTRATIONS. *The relative sizes of scale-intervals shown by a ladder with its rounds and steps.*

Half-step..	8...	...	C.... Do.
Step.....	7...	...	B.... Si.
Step.....	6...	...	A.... La.
Step.....	5...	...	G.... Sol.
Half-step..	4...	...	F.... Fa.
Step.....	3...	...	E.... Mi.
Step.....	2...	...	D.... Re.
Step.....	1...	...	C.... Do.

*The relative sizes of scale-intervals shown by the distances between figures.*

1	2	3	4	5	6	7	8
C	D	E	F	G	A	B	C

*The positions of the half-steps shown by ties.*



NOTE. It is important that the pupils should remember the positions of the half-steps with regard to the letters, as well as the numbers.

## Chapter XIV.

### MELODICS.

INTERMEDIATE TONES. SHARPS, FLATS, NATURALS, ACCIDENTALS.

§81. Intermediate or CHROMATIC tones may be introduced into the scale between those tones whose interval is a step. Thus there may be intermediate tones between one and two, two and three, four and five, five and six, six and seven, but not between three and four, or seven and eight, because the inter-

vals between those tones are only half-steps, which are the smallest practicable intervals.

EXAMPLE. *The relative positions of intermediate tones shown by dots.*

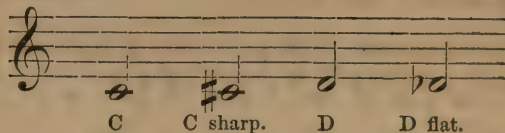
1	•	2	•	3	4	•	5	•	6	•	7	8
C	•	D	•	E	F	•	G	•	A	•	B	C

§82. The intermediate tones are called *sharps* or *flats*, according as they are named from the number or letter *below*, or *above* them; that is, the tone between one and two, if named from one is called *sharp one*, but if named from two, it is called *flat two*. When the letters are used, the tone between C and D is called *C sharp* or *D flat*. This rule will apply to all the intermediate tones in the scale.

NOTE. Observe—When the intermediate tone is called by a number, the distinguishing term is a prefix: when called by a letter, it is a suffix.

§83. Intermediate tones are represented on the staff by notes with a sharp (#) or flat (b) before them; that is, the tone C sharp is represented by placing a # before a note on C; the tone D flat, by placing a b before a note on D.

EXAMPLE.



NOTE. It is sometime taught that a sharp *raises*, and a flat *lowers*, a tone,—that C# is C, raised, or elevated, or that Db, is D, lowered, or depressed. This is an error. The pitch of a tone is not raised or lowered at all. The fact is, that a sharp on any degree of the staff makes that degree represent a tone, a half-step higher in pitch, than it would without the sharp. A flat has the contrary effect.

§84. A sharp naturally leads to the tone above it; a flat, to the tone below it. Therefore it is easy to sing D after C#, or C after Db.

§85. Sharps and flats are cancelled, or contradicted, by a character called a NATURAL ♮.

§86. Sharps, flats, and naturals occurring anywhere in the course of a piece of music are called ACCIDENTALS.

§87. Accidentals have an effect throughout the measure in which they occur, unless contradicted.

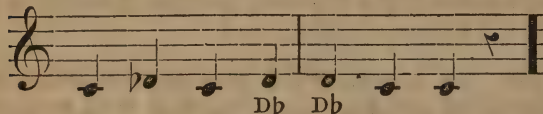


## EXAMPLE.



§88. Accidentals also extend their influence into the following measure, if no note on any other degree has intervened.

## EXAMPLE.



NOTE. The practise, at least in the higher forms of music, is contrary to the above. It is common to find, not only

sharps, flats, and naturals repeated in succeeding measures, but also canceled after one or more measures have passed.

## Chapter XV.

## MELODICS.

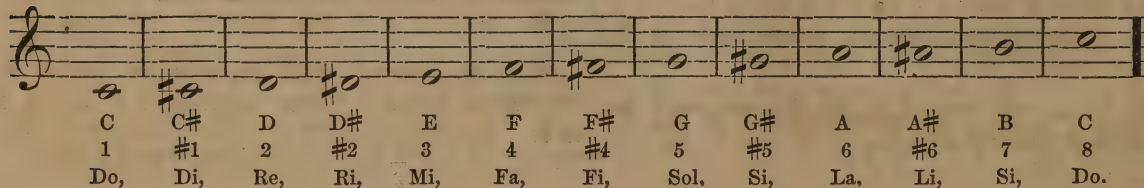
## CHROMATIC AND DIATONIC SCALES.

§89. A scale may be formed with the regular and intermediate tones, containing twelve intervals of a half-step each, and called a CHROMATIC\* SCALE.

§90. The scale containing both steps and half-steps is called a DIATONIC SCALE.

\* "Chromatic" because at one time intermediate tones were represented by different colors. The term may also be used, in a figurative sense, as music in which sharps and flats (*chromatics*) abound may be said to be highly colored.

## CHROMATIC SCALE, WITH LETTERS, NUMERALS AND SYLLABLES.



C	B	B $\flat$	A	A $\flat$	G	G $\flat$	F	E	E $\flat$	D	D $\flat$	C
8	7	b7	6	b6	5	b5	4	3	b3	2	b2	1
Do,	Si,	Se,	La,	Le,	Sol,	Se,	Fa,	Fe,	Mi,	Re,	Re,	Do.

NOTE. The syllables, when applied to sharps, terminate in *i*, (sound of ee in see,) as *Di*, pronounced *Dee*. When applied to flats they terminate in *e*, (sound of a in day,) as *Se*, pronounced *Say*; except that the syllables to 2 and b2 have the same termination.

PRACTICAL EXERCISES, 22, &c.

## Chapter XVI.

### MELODICS.

#### DIATONIC INTERVALS.

§91. The different intervals which may be formed in the diatonic scale are named from the number of letters or numerals they contain, both extremes being always included.

§92. Intervals formed in the diatonic scale are called DIATONIC INTERVALS.

§93. A UNISON is two or more tones upon the same pitch.

§94. An interval which contains *two* letters or numbers is called a SECOND, as from C to D, or 1 to 2.

§95. An interval which contains *three* letters or numbers is called a THIRD, as from C to E, or 1 to 3.

§96. An interval which contains *four* letters or numbers is called a FOURTH, as from C to F, or 1 to 4.

§97. An interval which contains *five* letters or numbers is called a FIFTH, as from C to G, or 1 to 5.

§98. An interval which contains *six* letters or numbers is called a **SIXTH**, as from C to A, or 1 to 6.

§99. An interval which contains *seven* letters or numbers is called a **SEVENTH**, as from C to B, or 1 to 7.

§100. An interval which contains *eight* letters or numbers is called an **EIGHTH** or **OCTAVE**, as from C to C, or 1 to 8.

NOTE 1. Theoretically, the unison is called an interval, but, practically it is not one, because an interval is the difference of pitch between two tones, and there is no difference of pitch between the tones of a unison.

NOTE 2. There may be intervals called **NINTHS**, **TENTHS**, &c., as from 1 to 9, that is, 1 to 2 of the series above, and 1 to 10, that is, 1 to 3 of the series above.

## Chapter XVII.

### MELODICS.

#### INTERVALS.

§101. The intervals named in the last chapter are of different kinds, according to the number of steps or half-steps they contain.

§102. Seconds are *Minor* and *Major*. A minor second contains *one half-step*, a major second, *one step*.

§103. Thirds are *Minor* and *Major*. A minor third contains *one step* and *one half-step*, a major third, *two steps*.

§104. Fourths are *Perfect* and *Sharp*. A perfect fourth contains *two steps* and *one half-step*, a sharp fourth, *three steps*.

§105. Fifths are *Perfect* and *Flat*. A perfect fifth contains *three steps* and *one half-step*, a flat fifth *two steps* and *two half-steps*.

§106. Sixths are *Minor* and *Major*. A minor sixth contains *three steps* and *two half-steps*. A major sixth, *four steps* and *one half-step*.

§107. Sevenths are *Minor* and *Major*. A minor seventh contains *four steps* and *two half-steps*, a major seventh, *five steps* and *one half-step*.

§108. Octaves are *Perfect*, and contain *five steps* and *two half-steps*.

§109. Intervals are always counted from below, unless otherwise directed.



## Chapter XVIII.

## MELODICS.

## MAJOR AND MINOR SCALES.

§110. The diatonic scale heretofore explained is called a **MAJOR SCALE**, because the interval from one to three is a *major third*.

§111. There is another form of diatonic scale called a **MINOR SCALE**, because the interval from one to three is a *minor third*.

§112. The order of intervals in a minor scale is as follows: one to two a *step*, two to three a *half-step*, three to four a *step*, four to five a *step*, five to six a *half-step*, six to seven a *step*, seven to eight a *step*. This is called the *natural form* of the minor.

§113. The natural form is often changed by taking sharp seven instead of seven. In that case from six to sharp seven will be a *step* and a *half*, and from sharp seven to eight a *half-step*. This is called the *harmonic form* of the minor.

NOTE. There are other forms of the minor, but they need not be considered here.

EXAMPLE. *Natural and Harmonic forms of minor scales, compared with each other, and with the major.*

Natural..	1	•	2	•	3	4	•	5	•	6	7	•	8
Harmonic.	1	•	2	•	3	4	•	5	•	6	•	7	8
Major....	1	•	2	•	3	4	•	5	•	6	•	7	8

§114. When a minor scale is founded on the sixth degree of a major, it is called a **RELATIVE MINOR**; and when a major scale is founded on the third degree of a minor it is called a **RELATIVE MAJOR**.

NOTE. The place of the relative minor may be found by counting from eight *down* to six, which is a minor third.

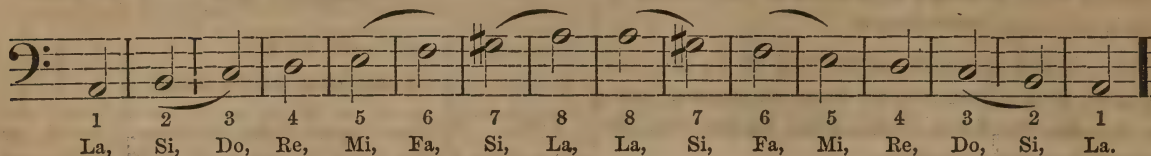
§115. Every major scale has a relative minor, and every minor scale a relative major.

EXAMPLE. *Comparative view of relative major and minor scales.*

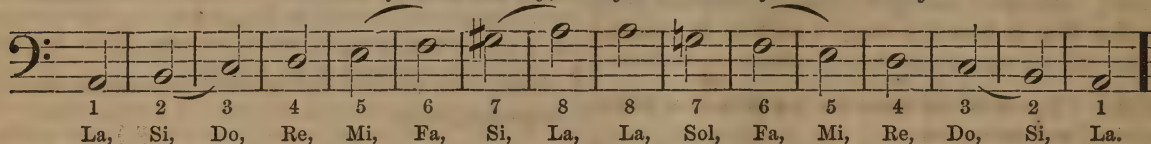
Major.....	1	•	2	•	3	4	•	5	•	6	•	7	8
Minor..	1	•	2	3	•	4	•	5	6	•	•	7	8

§116. From the foregoing it will be seen that the relative minor of the scale of C is founded on A, or A is taken as one, because A is a sixth above C, or a third below.

EXAMPLE. *Scale of A minor, relative minor of C, with syllables. Position of half-steps shown by ties.*



EXAMPLE. *A minor. Harmonic form ascending, changed to natural form descending.*



## Chapter XIX.

### MELODICS.

#### TRANSPOSITION OF THE SCALE.

§117. The scale, it must be borne in mind, is a succession of tones, proceeding according to a certain order, without regard to the pitch of the first tone. That may be high, or low, but the form of the scale already given, must always be the same.

NOTE. When speaking of the scale, the major is to be understood, unless otherwise expressed.

§118. It must also be remembered, that the distances between the tones named after letters are never changed; that is, it is always a half-step from E to F, but if an interval of a step from E be required, it will reach to F $\sharp$ , which is a tone a half-step higher than F. Again, it is always a step from A to B, but

## Chapter XX.

## MELODICS.

## TRANSPOSITION BY FIFTHS.

§124. The first transposition is from C to G, an interval of a fifth: that is, the scale of G begins on five of the scale of C.

§125. Transposing a scale to note a fifth higher is called TRANSPOSITION BY FIFTHS.

## ILLUSTRATION.

C.	1	2	3	4	5	6	7	8
	C	. D	. E	F	. G	. A	. B	C . D . E F . G
G.					1	2	3	4 5 6 7 8

§126. By the above illustration it will be seen that the form of the scale of G is not correct. The first half-step is in its proper position, B being three, and C four; but the second is between six and seven, because from E to F is a half-step, while from F to G, or seven to eight, the interval is a step. This can be corrected by omitting F and taking F# for seven.

half-step from A would only reach to Bb, which is a tone a half-step lower than B.

§119. When the scale is founded on C, or when C is taken as one, it is said to be in its *natural position*, because the form of the scale agrees with the distances between the letters.

§120. Any other tone than C may be taken as one, and when that is done the scale is said to be TRANSPOSED. To transpose a scale is to *change its position*.

§121. The act of changing the position of a scale is called TRANSPOSITION.

§122. The note on which a scale is founded, or which is taken as one, is called the KEY or KEY-NOTE: thus, if C be taken as one, C is the *key-note*, and the scale is called the SCALE OF C, and a piece of music formed out of that scale is said to be in the KEY OF C.

§123. The scale of C is called the MODEL SCALE, because it serves as a model in forming other scales.



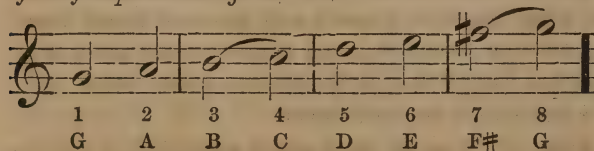
Then from E to F $\sharp$ , or from six to seven, will be a step, and from F $\sharp$  to G, or seven to eight, a half-step, and the scale will have its true form.

EXAMPLE. *Scale of G illustrated by letters and figures. Sharps represented by dots.*

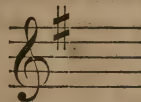
G	.	A	.	B	C	.	D	.	E	F	.	G
1		2		3	4		5		6		7	8

NOTE. In the foregoing explanations and examples, the form of the scale was shown by the positions of figures and letters. This was done to show the relative sizes of the scale-intervals, because they are not shown by the staff. As soon as this has been made clear, those diagrams should be abandoned and the scale written in notes.

EXAMPLE. *Scale of G represented by notes. Places of half-steps shown by ties.*



§127. Instead of writing a sharp before every F that may occur in a piece in the key of G, one is placed on F at the beginning of the staff, just after the clef, thus :



In that position its influence extends throughout the piece, unless contradicted.

§128. A sharp thus placed has another signification; it is a *sign of the key*, and is called the SIGNATURE.

§129. THE SIGNATURE OF THE KEY OF G IS ONE SHARP. (F $\sharp$ .)

§130. The key of C has no sharps in its signature, because no intermediate tones are employed in forming that scale. *The absence of sharps is a signature.*

§131. The signature of the key of C may be called OPEN.

EXAMPLE. Scale in the key of G, ascending and descending. Syllables applied.

The image shows two staves of music. The top staff is in treble clef with a key signature of one sharp (F#). It contains an ascending scale from G to G and a descending scale from G to G. The bottom staff is in bass clef with the same key signature and contains the same ascending and descending scale. Below each staff, the notes are numbered 1 through 8 for the ascending part and 8 through 1 for the descending part. Below the numbers are the letter names of the notes (G, A, B, C, D, E, F#, G) and the corresponding solfège syllables (Do, Re, Mi, Fa, Sol, La, Si, Do).

Staff	1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
Letter	G	A	B	C	D	E	F#	G	G	F#	E	D	C	B	A	G
Syllable	Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do,	Do,	Si,	La,	Sol,	Fa,	Mi,	Re,	Do.

§132. It will be observed that F#, which is seven in G, is sharp four in C. Hence the following rule.

RULE 1. The scale may be transposed a fifth, by introducing sharp four. For this reason, in transposition by fifths, sharp four is called the TONE or NOTE OF TRANSPOSITION, or, in other words, the tone or note which transposes.

§133. It will be an aid in finding the key-note if the next rule also be observed.

RULE 2. Every sharp that is added to the signature shows that the scale has been transposed a fifth.

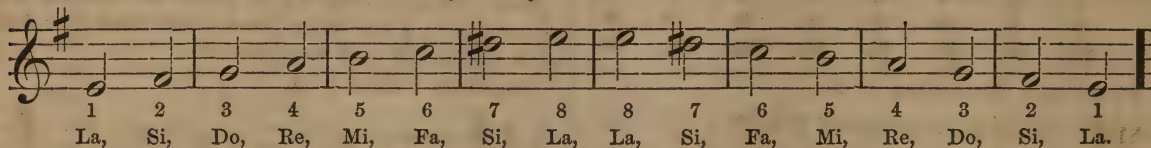
§134. A major key and its relative minor have the same signature; and it will be remembered that the relative minor is found a minor third below the major. Therefore E is the relative minor of G, the two having the same signature.

§135. It may be determined whether the key is major or minor by referring to the last, lowest note in

*the bass.* Thus, if the signature be open, it will indicate C major and A minor. If the bass end with C, the key is C major; if with A, it is A minor.

§136. If the signature be one sharp, it will indicate G major and E minor. If the bass end with G, the key is G major; if with E, it is E minor.

EXAMPLE. *Scale of E minor, relative of G major.*



NOTE. The teacher should see that this first transposition is perfectly understood, as on it hang all the rest. The principle is always the same. The position of the scale is changed as a matter of convenience; that being done, the form of the scale must be preserved by omitting certain regular tones, and using instead, certain intermediate ones.

SEE PRACTICAL EXERCISES IN G, AND E MINOR.

## Chapter XXI.

### MELODICS.

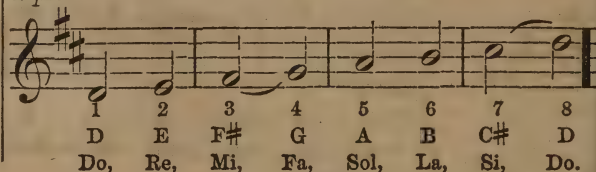
TRANSPOSITION BY FIFTHS. Continued.

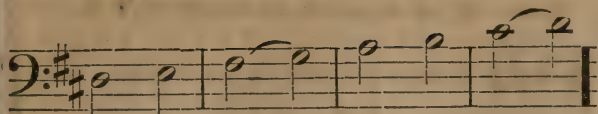
§137. The second transposition by fifths is from G to D.

§138. According to the rule given in the last chapter, the tone or note of transposition is C#, which is sharp four in G.

§139. THE SIGNATURE OF THE KEY OF D IS TWO SHARPS. (F#, C#.)

EXAMPLE. *Scale of D. Ties show positions of half-steps.*

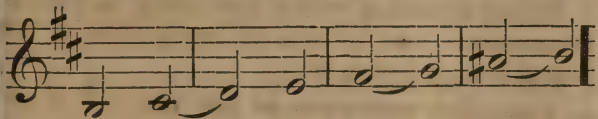




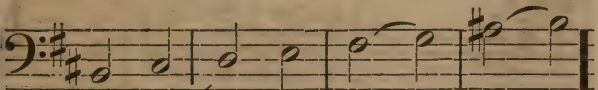
1	2	3	4	5	6	7	8
D	E	F#	G	A	B	C#	D
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.

## PRACTICAL EXERCISES IN D.

§140. The relative minor of D is B.

EXAMPLE. *Scale of B minor, relative of D.*

1	2	3	4	5	6	7	8
B	C#	D	E	F#	G	A#	B
La,	Si,	Do,	Re,	Mi,	Fa,	Si,	La.

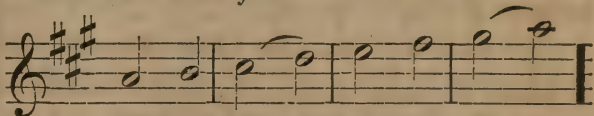


1	2	3	4	5	6	7	8
B	C#	D	E	F#	G	A#	B
La,	Si,	Do,	Re,	Mi,	Fa,	Si,	La.

§141. The third transposition by fifths is from D to A. The tone or note which transposes is G#.

§142. THE SIGNATURE OF THE KEY OF A IS THREE SHARPS. (F#, C#, G#.)

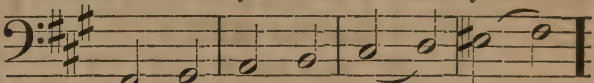
NOTE. Observe—That the old sharps are retained in the signature, a new one being added, a fifth above (or a fourth below the last,) at each transposition.

EXAMPLE. *Scale of A.*

1	2	3	4	5	6	7	8
A	B	C#	D	E	F#	G#	A
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.

## PRACTICAL EXERCISES IN A.

§143. The relative minor of A is F#.

EXAMPLE. *Scale of F# minor, relative of A.*

1	2	3	4	5	6	7	8
F#	G#	A	B	C#	D	E#	F#
La,	Si,	Do,	Re,	Mi,	Fa,	Si,	La.

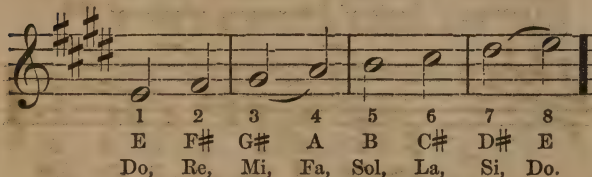


**NOTE.** The note E $\sharp$  in the last scale indicates the same tone that the note F $\flat$  would, but if the latter were used instead of the former, there would be two notes on the seventh degree of the staff, and none on the sixth: there would be C $\sharp$ , D, F, F $\sharp$ , but no E. This might sound right if played upon an instrument, but it would not be correctly written, because a scale must proceed by successive degrees: each letter must occur at least once. And because E is not the tone desired, but one a half-step higher, a  $\sharp$  is placed before E, instead of writing the note F $\flat$ .

§144. Fourth transposition by sharps from A to E. The intermediate tone to be introduced is D $\sharp$ .

§145. THE SIGNATURE OF THE KEY OF E IS FOUR SHARPS. (F $\sharp$ , C $\sharp$ , G $\sharp$ , D $\sharp$ .)

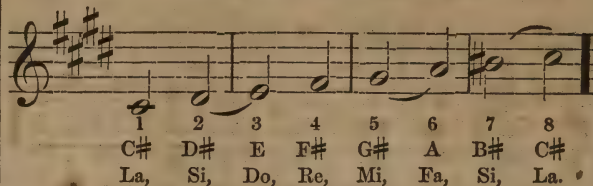
EXAMPLE. *Scale of E.*



PRACTICAL EXERCISES IN E.

§146. The relative minor of E is C $\sharp$ .

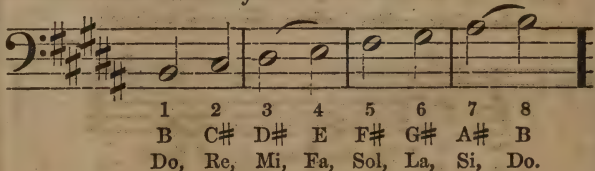
EXAMPLE. *Scale of C $\sharp$  minor, relative of E.*



§147. The fifth transposition by sharps is from E to B. A $\sharp$  is necessary to preserve the proper order of intervals.

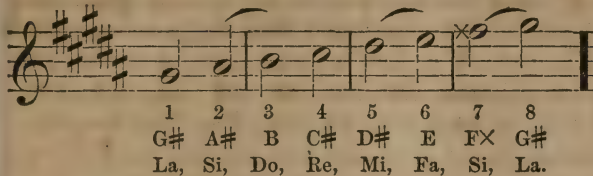
§148. THE SIGNATURE OF THE KEY OF B IS FIVE SHARPS. (F $\sharp$ , C $\sharp$ , G $\sharp$ , D $\sharp$ , A $\sharp$ .)

EXAMPLE. *Scale of B.*



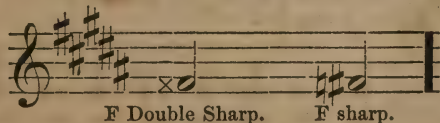
§149. The relative minor of B is G#.

EXAMPLE. *Scale of G# minor, relative of B.*



§150. A new character is introduced in this scale, namely, a DOUBLE SHARP, ( $\times$ ) on F, which indicates a tone a half-step higher than a sharp. Thus, F $\times$  is a half-step higher than F#, and is the same sound as G.

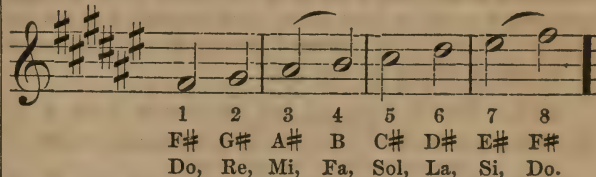
§151. A double sharp is cancelled by a natural and sharp placed together before the note,—thus :



§152. The sixth transposition by sharps is from B to F#. E# must be taken instead of E.

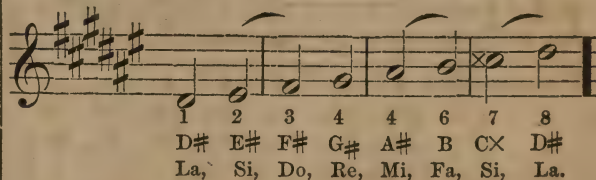
§153. THE SIGNATURE OF F# IS SIX SHARPS. (F#, C#, G#, D#, A#, E#.)

EXAMPLE. *Scale of F#.*



§154. The relative minor of F# is D#.

EXAMPLE. *Scale of D# minor, relative of F#.*



NOTE 1. Vocal music is seldom written in the keys of B, and F#, and their relative minors.

NOTE 2. Persons sometimes speak of a piece of music being in "one sharp," or "two sharps," as the case may be. This is not correct. The sharps are not the key, but the sign of it. The proper expression would be "in the key of G," or "in G," &c.

## Chapter XXII.

### MELODICS.

#### TRANSPOSITION BY FOURTHS.

§155. The scale may be transposed from C to F, an interval of a fourth; that is, the scale of F begins on four of the scale of C.

§156. Transposing to a note a fourth higher is called TRANSPOSITIONS BY FOURTHS.

#### ILLUSTRATION. Scales of C and F.

C.	1	2	3	4	5	6	7	8
C.	D	E	F	G	A	B	C	D
F.	1	2	3	4	5	6	7	8

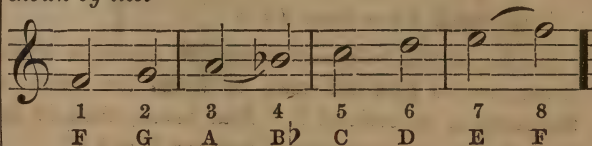
§157. The form of the scale of F, in the above

illustration, is not correct because the first half-step occurs between four and five, instead of between three and four. The tone four is too far from three, and too near to five. But it has been shown that the distances between the letters are never changed, therefore B will not answer for four, but the tone between A and B, called Bb, may be taken for that numeral, because from A to Bb is a half-step, and from Bb to C is a step. The second half-step is in the proper position, and the scale now has the true form.

EXAMPLES. *Scale of F illustrated by letters and figures. Flats represented by dots.*

F	.	G	.	A	.	B	C	.	D	.	E	F
1		2		3		4	5		6		7	8

*Scale of F represented by notes. Places of half-steps shown by ties.*



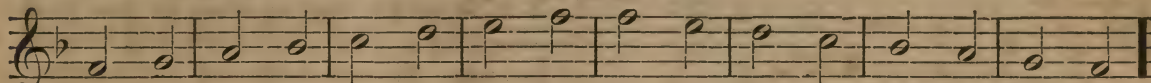
§158. A flat is placed on B, at the beginning for a signature, thus :



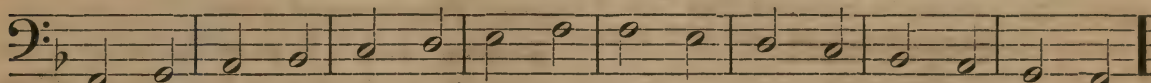
The influence of the flat in the signature is the same as that of the sharp — throughout the piece, unless contradicted.

§159. THE SIGNATURE OF THE KEY OF F IS ONE FLAT.

*Scale in the key of F, ascending and descending. Syllables applied.*



1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
F	G	A	B $\flat$	C	D	E	F	F	E	D	C	B $\flat$	A	G	F
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do,	Do,	Si,	La,	Sol,	Fa,	Mi,	Re,	Do.



1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
F	G	A	B $\flat$	C	D	E	F	F	E	D	C	B $\flat$	A	G	F
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do,	Do,	Si,	La,	Sol,	Fa,	Mi,	Re,	Do.

### PRACTICAL EXERCISES IN F.

§160. It will be observed that B $\flat$ , the note which is required to give the scale of F the true form, is flat seven in the scale of C. Flat seven, then, is the tone or note of transposition between C and F.

§161. The following rules will apply to transposition by fourths,—

RULE 1. The scale may be transposed a fourth by introducing flat seven, or, flat seven is the tone or note of transposition between a key and its fourth above.



RULE 2. Every flat that is added to the signature shows that the scale has been transposed a fourth. is the same as that of F.

§162. The relative minor of F is D. The signature §163. The key may be determined by refering to the last note of the bass, as in transposition by fifths.

EXAMPLE. *Scale of D minor, relative of F.*

1	2	3	4	5	6	7	8	8	7	6	5	4	3	2	1
D	E	F	G	A	B $\flat$	C $\sharp$	D	D	C $\sharp$	B $\flat$	A	G	F	E	D
La,	Si,	Do,	Re,	Mi,	Fa,	Si,	La,	La,	Si,	Fa,	Mi,	Re,	Do,	Si,	La.

## Chapter XXII.

### MELODICS.

TRANSPOSITION BY FOURTHS. Concluded.

§164. The second transposition by fourths is from F to B $\flat$ . The tone which transposes in this case is E $\flat$ , which is flat seven in the key of F; therefore—

§165. THE SIGNATURE OF THE KEY OF B $\flat$  IS TWO FLATS. (B $\flat$  and E $\flat$ .)

EXAMPLE. *Scale in the key of B $\flat$ .*

1	2	3	4	5	6	7	8
B $\flat$	C	D	E $\flat$	F	G	A	B $\flat$
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.

§166. The relative minor of Bb is G.

EXAMPLE. *Scale in G minor, relative of Bb.*

1	2	3	4	5	6	7	8
G	A	B $\flat$	C	D	E $\flat$	F $\sharp$	G
La,	Si,	Do,	Re,	Mi,	Fa,	Si,	La.

§167. The third transposition by fourths is from Bb to Eb. Ab is the tone of transposition.

§168 THE SIGNATURE OF THE KEY OF Eb IS THREE FLATS. (Bb, Eb, Ab.)

EXAMPLE. *Scale in the key of Eb.*

1	2	3	4	5	6	7	8
E $\flat$	F	G	A $\flat$	B $\flat$	C	D	E $\flat$
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.

§169. The relative minor of Eb is C.

EXAMPLE. *Scale in C minor, relative of Eb.*

1	2	3	4	5	6	7	8
C	D	E $\flat$	F	G	A $\flat$	B $\flat$	C
La,	Si,	Do,	Re,	Mi,	Fa,	Si,	La.

§170. The fourth transposition by fourths is from Eb to Ab. Db is the tone of transposition.

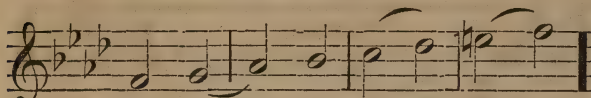
§171. THE SIGNATURE OF THE KEY OF Ab IS FOUR FLATS. (Bb, Eb, Ab, Db.)

EXAMPLE. *Scale in the key of Ab.*

1	2	3	4	5	6	7	8
A $\flat$	B $\flat$	C	D $\flat$	E $\flat$	F	G	A $\flat$
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.

§172. The relative minor of Ab is F.

EXAMPLE. *Scale in F minor, relative of Ab.*

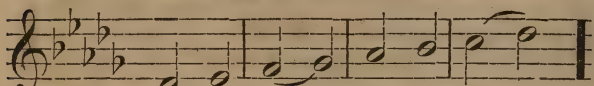


1	2	3	4	5	6	7	8
F	G	Ab	Bb	C	Db	E $\flat$	F
La,	Si,	Do,	Re,	Mi,	Fa,	Si,	La.

§173. The fifth transposition by fourths is from Ab to Db. Tone of transposition Gb.

§174. THE SIGNATURE OF THE KEY OF Db IS FIVE FLATS. (Bb, Eb, Ab, Db, Gb.)


EXAMPLE. *Scale in the key of Db.*



1	2	3	4	5	6	7	8
Db	E $\flat$	F	G $\flat$	Ab	B $\flat$	C	Db
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.

§175. The relative minor of Db is Bb.

EXAMPLE. *Scale in Bb minor, relative of Db.*

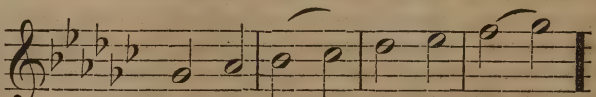


1	2	3	4	5	6	7	8
Bb	C	Db	E $\flat$	F	G $\flat$	A $\flat$	Bb
La,	Si,	Do,	Re,	Mi,	Fa,	Si,	La.

§176. The sixth transposition by fourths is from Db to Gb. Tone of transposition Cb.

§177. THE SIGNATURE OF THE KEY OF Gb IS SIX FLATS. (Bb, Eb, Ab, Db, Gb, Cb.)

EXAMPLE. *Scale in the key of Gb.*



1	2	3	4	5	6	7	8
G $\flat$	Ab	B $\flat$	C $\flat$	Db	E $\flat$	F	G $\flat$
Do,	Re,	Mi,	Fa,	Sol,	La,	Si,	Do.

§178. The relative minor of G $\flat$  is E $\flat$ .

EXAMPLE. Scale in E $\flat$  minor, relative of G $\flat$ .

1 2 3 4 4 6 7 8  
E $\flat$  F G $\flat$  A $\flat$  B $\flat$  C $\flat$  D $\natural$  E $\flat$   
La, Si, Do, Re, Mi, Fa, Si, La.

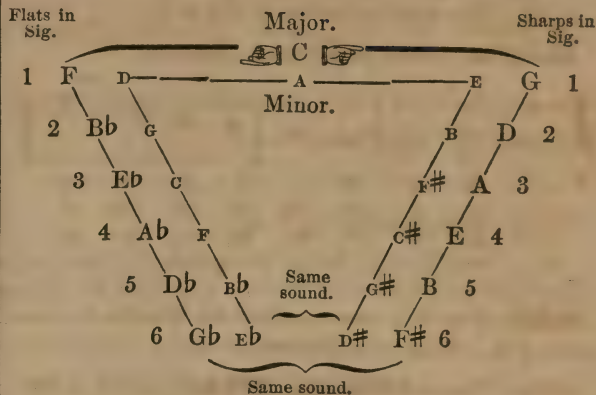
§179. It will be observed that the scales of F $\sharp$  and G $\flat$  sound exactly the same, although written on different degrees of the staff, because F $\sharp$  and G $\flat$  are but different names for the same tone; and so throughout the scale.

NOTE. A fourth down is the same as a fifth up, and *vice versa*: that is, from C down to G is a fourth, while from C up to G is a fifth. From C up to F is a fourth, while from C down to F is a fifth. Hence transposition by fifths from G $\flat$  (F $\sharp$ ) back through flats will lead to C, and transposition by fourths from F $\sharp$  (G $\flat$ ) back through sharps will also lead to C.

§180. The following table shows the order of transposition from C through other keys back to C.

Transposition by 4ths.

Transposition by 5ths.



## Chapter XXIV.

### DYNAMICS.

#### DEGREES OF POWER.

§181. There are five principal degrees of power employed in music, namely: *medium, soft, very soft, loud, very loud.*



These are expressed by the following terms :

For medium, the word **MEZZO**, (pronounced *met-zo*,) or its abbreviation *mez.*, or its initial *m.*

For soft, the word **PIANO**, (*pee-ah-no*,) or *pia.*, or *p.*

For very soft, **PIANISSIMO**, or *pp.*

For loud, the word **FORTE**, (*fore-te*,) or *for.*, or *f.*


For very loud, **FORTISSIMO**, or *ff.*


**NOTE.** The above are Italian words, which by long usage have become technical terms and are in general use among musicians.


## Chapter XXV.


### DYNAMICS.


#### ORGAN TONE. CRES. DIM., &c.

§182. A tone commenced, continued, and ended with an equal degree of power, is called an **ORGAN TONE**, (marked )

§183. A tone or passage commencing soft and gradually increasing to loud, is called **CRESCENDO**, (*cra-shen-do*,) marked *cres.* or 

§184. A tone or passage commencing loud and gradually diminishing to soft is called **DIMINUENDO**, (*diminooendo*,) marked *dim.* or 

§185. The union of the crescendo and diminuendo produces the **SWELL**: 

§186. A very sudden crescendo or swell is called a **PRESSURE TONE**. < or 

§187. A tone which is struck suddenly with force and instantly diminished is called an **EXPLOSIVE TONE**; marked **FORZANDO**, (pronounced *fort-zan-do*,) or **SFORZANDO**, or *fz*, or *sf*, or >

## Chapter XXVI.

### MISCELLANEOUS CHARACTERS.

§188. Small notes are sometimes introduced into a melody by way of embellishment.

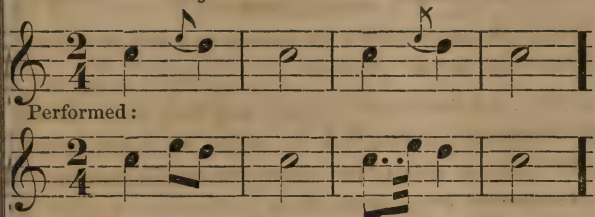
§189. When a small note precedes a large note, on an *accented* part of the measure, it is called an **APPOGIATURA**. There are two kinds in use: the long and the short. The long appoggiatura takes half the value

of the note which it precedes. The short is performed as quickly as possible, and takes its time from the note *which precedes it*.

EXAMPLE. *Appoggiaturi*.

Written: Long.

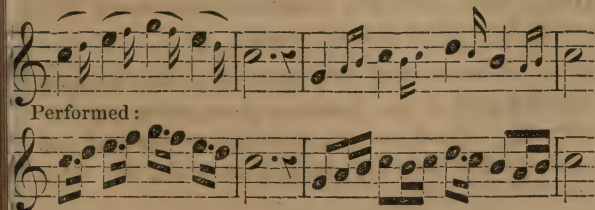
Short.



§190. When a small note follows a large note, on an *unaccented* part of the measure, it is called an AFTER NOTE.

EXAMPLE. *After Notes*.

Written:




§191. A passage formed by a tone sung in connection with the tone next above and below, is called a TURN. ∞

EXAMPLE. *Turn*.

Written:

Performed:



§192. When a passage is to be sung in a smooth, connected manner, the direction LEGATO is given and this character  called a SLUR or TIE is placed over the notes. The tie also connects the notes that are to be sung to one syllable.

§193. When a passage is to be sung in a short, detached manner the direction STACCATO is given, and these characters , , , , are placed over or under the notes. MARCATO indicates a style less detached than staccato, and is marked thus: . . . .

§194. A HOLD or PAUSE (∞) over or under a note shows that it is to be held longer than the regular time.

## Chapter XXVII.

## CLASSIFICATION OF VOICES.

§195. Voices may be arranged into four general classes, namely: the low voices of men, which sing the Bass; high voices of men, which sing the Tenor; low voices of women, which sing the Alto; high voices of women, which sing the Soprano or Treble. Girls'

voices may be either Soprano or Alto. Boys' before their voices change, should usually sing the Alto. Small children should not be required to sing above  $\bar{c}$  or  $\bar{d}$ .

§196. The following table shows the range of the different parts:

Soprano or Treble.

Alto.

Tenor.

Bass.

G A B c d e f g a b  $\bar{c}^*$   $\bar{d}$   $\bar{e}$   $\bar{f}$  g a b  $\bar{c}$   $\bar{d}$   $\bar{e}$   $\bar{f}$   $\bar{g}$

\* This note being about the center of the great musical scale is called middle C.

§197. To distinguish notes of the same letter in different octaves from each other, capital and small letters, with marks over or under them, are used. In the last example, the first letter is *great G*, and belongs, with the other capitals, in the *great octave*. The next octave is the *small octave*, and the notes are *small c*, *small d*, &c. Then follow the *once-marked small octave*, the *twice-marked small octave*, &c. The octave below the great octave is the *once-marked great octave*, &c.

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#### A FEW HINTS ON POSITION, BREATHING AND ARTICULATION.

**POSITION, *Sitting*.** Erect, not leaning against the back of the seat nor against the desk in front. Shoulders back and down. The pupils should assume the proper position as soon as a piece is to begin.

***standing*.** Erect, shoulders back and down, weight

thrown a little forward, upon the ball of the foot, rather than upon the heel.

**BREATHING.** Full, deep inspirations should be taken before commencing to sing, and whenever admissible, throughout the piece. Breath should be taken when needed, as much as possible at the punctuation marks, and never between the syllables of a word, or at such places as to destroy or change the sense of the words.

**ARTICULATION.** To secure good articulation, the proper organs should have free, full play. In giving the vowels, on which alone the voice should dwell in singing, the mouth should be opened generously, and the vocal organs maintained in the same position throughout each tone. The consonants should be well, and quickly cut out. A neglect of this is the principal cause of indistinctness in singing.



# The Elements of Music Cendensed.

FOR THE USE OF TEACHERS.

There may be some teachers who would prefer not to follow the text in the preceding pages. To such, the following condensation of the subject, in which the topics are simply indicated, may, perhaps, be acceptable.

## INTRODUCTION.

**RHYTHMICS.** First department of the elements, treating of the *length* of tones.

**MELODICS.** Second department, treating of the *pitch* of tones.

**DYNAMICS.** Third department, treating of the *power* of tones.

## RHYTHMICS.

**NOTES.** Characters representing the relative length of tones.

**RESTS.** Characters representing silence. Notes and rests may be increased in value one half, by *dotting* them.

**MEASURES.** Equal divisions of the time which passes during the performance of music. Measures are divided into *parts of measures*.

**COUNTING TIME.** The act of indicating measures to the ear by counting the parts.

**BEATING TIME.** The act of indicating measures to the eye *by motions of the hand*, one for each part.

**BARS.** Vertical lines separating measures from each other. Measures are represented by the spaces between bars.

**ACCENT.** Stress laid upon certain tones, or notes.

**DOUBLE MEASURE.** A measure having two parts, denoted by a figure 2, first part accented.

**DOUBLE TIME.** Music in double measure.

**TRIPLE MEASURE.** A measure having three parts, denoted by a figure 3, first part accented.

**TRIPLE TIME.** Music in triple measure.


**QUADRUPLE MEASURE.** A measure having four parts, denoted by a figure 4, first and third parts accented.

**QUADRUPLE TIME.** Music in quadruple measure. Also called *Common Time*.

**SEXTUPLE MEASURE.** A measure having six parts, denoted by a figure 6, first and fourth parts accented.


**SEXTUPLE TIME.** Music in sextuple measure. Also called *Compound Time*. (For varieties of measure see Chap. IX. p. 16.)


**TRIPLETS.** A group of three notes reduced to the value of two of the same kind, placing a figure 3 over or under them.

**LEGATO.** In a smooth connected manner. Expressed by 

**STACCATO.** In a short detached manner. Expressed by , , , ,

**MARCATO.** Less detached than staccato. Expressed by . . . .

**HOLD or PAUSE.** A character showing that the measurement of time to a certain note is to cease. Expressed by 

**TIE.** A character connecting notes to be sung to one syllable. Expressed by 

MELODICS.

**SCALE.** A series of tones, proceeding according to a certain order. A *musical ladder*.

**NUMERALS.** The numbers from one to eight inclusive, used as names for the tones of the scale. *Relative pitch*.

**STAFF.** Five horizontal lines with the intermediate spaces, by which the scale (or the pitch of tones) is represented.

**ADDED LINES and SPACES.** Short lines and the adjoining spaces by which the compass of the staff is extended above and below.

**DEGREES.** The lines and spaces of the staff; reckoned from the lowest, upward. Also applied to the tones of the scale.

**LETTERS.** From A to G inclusive; used also as names for the tones of the scale. *Absolute Pitch*.

**CLEFS.** Characters which fix the positions of the letters on the staves.

**SYLLABLES.** Aids to beginners, applied to the tones of the scale. (See p. 11.)

**INTERVAL.** The distance between any two tones or notes.

**STEPS and HALF-STEPS.** Intervals which occur in the regular succession of the tones of the scale.

**INTERMEDIATE TONES.** Tones introduced between some of the regular tones of the scale.

**SHARPS and FLATS.** Names applied to intermediate tones, and the characters by which those tones are represented.

**NATURAL.** A character which cancels, or contradicts a sharp or flat.

**ACCIDENTALS.** Sharps, flats or naturals occurring in the course of a musical composition.

**DIATONIC SCALE.** A scale composed of steps and half-steps.

**DIATONIC INTERVALS.** Intervals formed in the diatonic scale, as *Seconds, Thirds, &c.*

**CHROMATIC SCALE.** A scale formed of the diatonic scale with the intermediate tones introduced. Twelve intervals of half-step each.

**MAJOR SCALE.** A scale in which from one to three is a *major third*.

**MINOR SCALE.** A scale in which from one to three is a *minor third*.

**RELATIVE MINOR.** A minor scale founded on six of a major.

**RELATIVE MAJOR.** A major scale founded on three of a minor.

**KEY-NOTE.** The note taken as one of the scale.

**MODEL SCALE.** Scale of C. Relative minor, A.

**TRANSPOSITION.** Changing the place of the scale.

**SIGNATURE.** The sign of the key.

#### DYNAMICS.


**DEGREES of POWER.** *Medium*, expressed by **MEZZO**.

*Soft*, " **PIANO**.


*Very soft*, " **PIANISSIMO**.


*Loud*, " **FORTE**.

*Very loud*, " **FORTISSIMO**.

**ORGAN TONE.** Expressed by 

**CRESCENDO.** " 

**DIMINUENDO.** " 

**SWELL.** " 

**EXPLOSIVE TONE.** " *fz. or sfz. or <*

**SYNCOPIATION.** The act of changing the place of an accent.

The exercises which follow may be used in connection with the foregoing explanations or entirely independent of them. It will be observed that they begin with the simplest melodic forms, consequently the rhythmic characters must be introduced, and explained before hand. The exercises may be sung to *la*, or to the syllables, or to words; faster or slower; louder or softer, at the discretion of the teacher, although most of them are marked with the usual rhythmic and dynamic terms. If the teacher should prefer to introduce the staff, fully formed, rather than build it up from a single line, he may begin with No. 8.

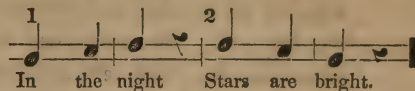
## 1. Tones ONE and TWO.

Double Measure or Double Time. First form of note and rest.



Names of tones. One, one, two, two, two, one.  
 Words. Swift we go, O'er the snow.  
 Counts. One two, one, two, one, two, one, two.

## 2. TONE THREE. Round in two parts.



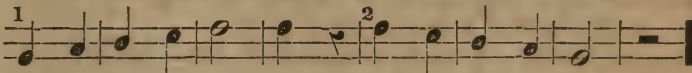
In the night Stars are bright.

## 3. TONE FOUR. Second form of note.



An - gels guard us while we sleep.

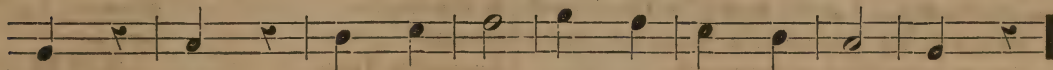
## 4. TONE FIVE. Round in two parts. Second form of rest.



In the morning ear - ly, Birds do gai - ly sing.

## 5.

## TONE SIX.



Now the night is gone, Comes the ro - sy morn - ing.



6.

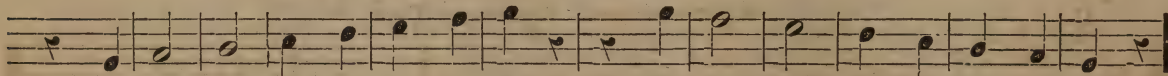
TONE SEVEN.



Prais - es sing for all our bless - ings, Come from Heav - en's boun - teous hand.

7.

TONE EIGHT.



Do, Re, Mi, Fa, Sol, La, Si, Do. Do, Si, La, Sol, Fa, Mi, Re, Do.  
From low to high our voi - ces sound, From high to low we'll send them round.

8.

Moderato.

Treble Staff. G Clef.

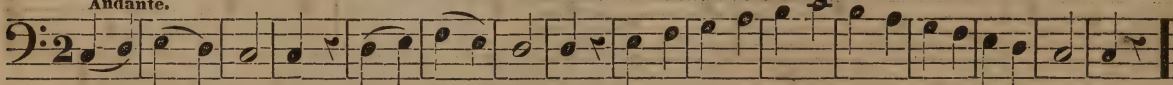
(Sing first to *la* or to syllables.)

Let not grief or pain an - noy, Care not for the mor - row! While we live let's life en-joy, What's the use of sor - row?  
See how brightly bloom the flow'rs! Fresh each leaf is growing, Wilteth not because in fall Chilling winds are blowing.

9.

Andante.

Bass Staff. F Clef. Tie. Two notes to one syllable.



Day is gone, Night is come; When the day of life is gone may heaven be our home.

10.  
Andante.

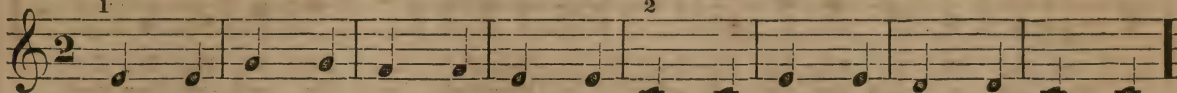
Skips. Tones One, Three, and Five.



Brightly beams the vernal morn. O - ver hill and o-ver plain, Fresh with beauties to adorn, And odors to ex - hale.

## 11.

Round in two parts. Beginning on Three.



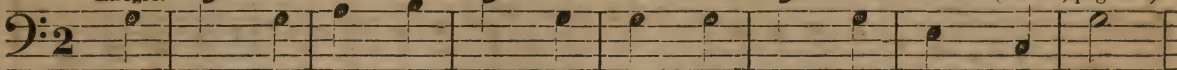
Sing this round in dou - ble meas - ure, Sing it well, 'twill give you pleas - ure.

## 12.

Skips. Tones One, Three, Five, and Eight. Beginning with Five on second part of measure.

Allegro.

(Note 2, page 11.)



1. Up! up! it is the hunt - ing morn, The wood - land rings with mirth;  
 2. The deer are troop - ing down the glen To drink the wa - ters clear:



The flow'rs in light and dew are born, And mer - ry wakes the earth.  
 Up! up! a - gain my green - wood men! To - day we hunt the deer.

## CHORD EXERCISES,

It is intended that the teacher shall call for the tones to be sung from the sections separately, and afterwards put them together. The number of each section should be changed from time to time so that all may become familiar with each part. To avoid confusion, the tones above eight are designated by the numerals nine, ten, &c. The tones may be given with *la* or *ah*. The pitch of One should usually be  $\bar{c}$ . (See note on p. 12.)

## IN TWO SECTIONS.

- |                          |                   |                          |                               |
|--------------------------|-------------------|--------------------------|-------------------------------|
| I. 1st Section. 1, 3, 1. | II. 1st. 3, 5, 3. | III. 1st. 1, 3, 4, 3, 1. | IV. 1st. 1, 2, 3, 4, 3, 2, 1. |
| 2d Section. 3, 5, 3.     | 2d. 5, 8, 5.      | 2d. 3, 5, 6, 5, 3.       | 2d. 3, 4, 5, 6, 5, 4, 3.      |

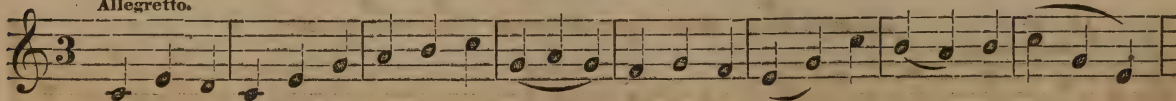
## IN THREE SECTIONS.

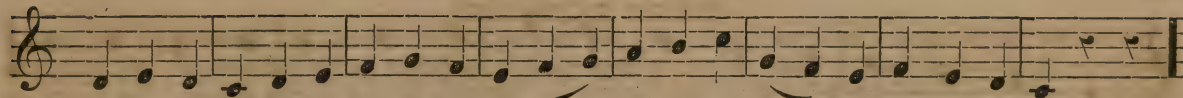
- |                  |                         |                                |
|------------------|-------------------------|--------------------------------|
| V. 1st. 1, 3, 1. | VI. 1st. 1, 3, 5, 3, 1. | VII. 1st. 1, 3, 5, 6, 5, 4, 3. |
| 2d. 3, 5, 3.     | 2d. 3, 5, 8, 5, 3.      | 2d. 3, 5, 8, 8, 8, 7, 8.       |
| 3d. 5, 8, 5.     | 3d. 5, 8, 10, 8, 5.     | 3d. 5, 8, 10, 11, 10, 9, 8.    |
- 
- |                                 |                   |                                   |                      |
|---------------------------------|-------------------|-----------------------------------|----------------------|
| VIII. 1st. 1, 3, 2, $\bar{5}$ . | 4, 3, 4, 3, 2, 1. | IX. 1st. 1, 2, 3, $\bar{4}$ .     | 4, 2, 3, 4, 2, 2, 3. |
| 2d. 3, 5, $\sharp 4$ , 5.       | 5, 5, 6, 5, 4, 3. | 2d. 3, 4, 5, $\bar{4}$ .          | 4, 4, 5, 6, 4, 4, 5. |
| 3d. 5, 8, 8, $\bar{c}$ .        | 7, 8, 9, 8, 7, 8. | 3d. 8, 7, $\flat 7$ , $\bar{c}$ . | 6, 7, 8, 8, 8, 7, 8. |

## 13.

Allegretto.

Triple Time. Simple Form of Measure.

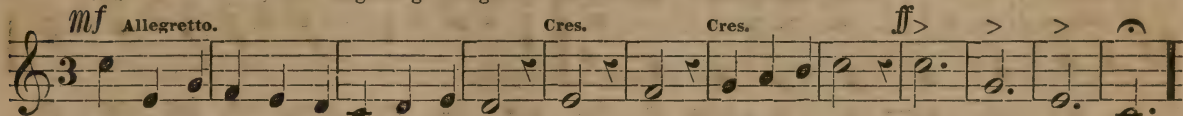




In - to the moon - light, whit - er than snow,  
Glo - ri - ous Foun - tain! let my heart be—

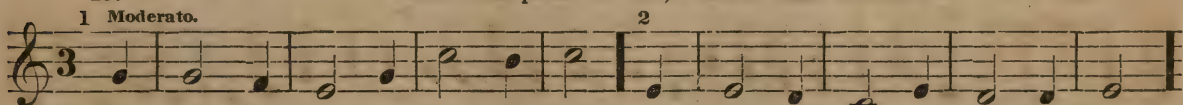
Wav - ing so flow'r - like when the winds blow.  
Fresh, changeful, con - stant, up - ward like thee!

14. Beginning on Eight. United Forms. Dotted Notes. Hold.



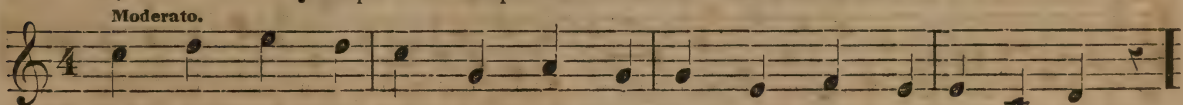
May now is com - ing to make all things gay, Sing, sing praises to May! Sing! sing! all sing!

15. Round in two parts. On Five, with third count



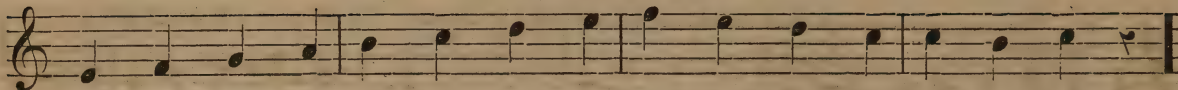
With all thy soul love God a - bove, And as thy - self thy neighbor love.

16. Quadruple Time. Simple Form of Measure. Scale extended above.



Wel - come, wel - come love - ly spring - time, Blest and bless - ing, kind and free.

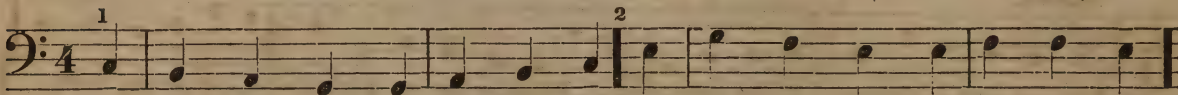




Youth de - light - ing, age in - vit - ing; heart and voice we give to thee.

17.

Round in two parts. Scale extended below. Beginning with fourth count.

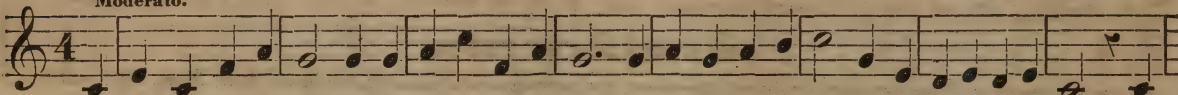


May all the u - ni - verse be free, And join the sons of har - mo - ny.

18.

Quadruple Time. United Forms. Skips. Tones One, Four, Six, and Eight.

Moderato.



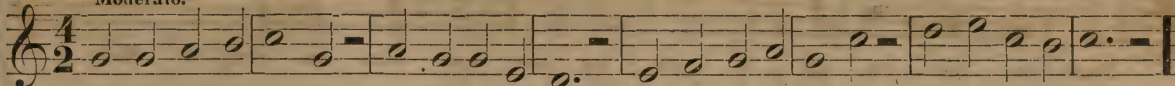
The eastern hills are glowing with morning's purple ray ; Arrayed in light he's coming, The glorious orb of day ! How



na - ture now re - joi - ces, With life and beau - ty new! On ev'ry grass-blade twinkles the pearl - y drop of dew.

## VARIETIES OF MEASURE.

19. The same piece written in three *varieties* of the same *kind* of measure. The difference is to the eye, not to the ear.  
Moderato.



1. 'Tis the moonlight sleeping On the mountain height, Vale and riv - er steeping In her own pale light;

20.  
Moderato.



2. Na - ture bends as list'ning, To the vesper hour; Whilst the dew is glist'ning O'er each dreamy flow'r:

21.  
Moderato.



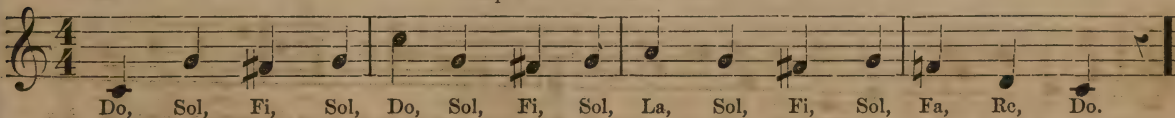
3. Stealing soft and slow-ly Through the moonlit vale, Hark! like something ho - ly, Sings the nightin - gale.

## INTERMEDIATE TONES.

Of the Intermediate Tones expressed by sharps, the easiest, and hence the most common, are Sharp Four, Sharp Five, and Sharp Two. Of those expressed by flats, Flat Seven, Flat Six, and Flat Three, occur most frequently.

22.

Sharp Four. Leads to Five.



23. Sharp Five. *Leads to Six.*

Do, La, Si, La, Si, La, Sol, Fa, Mi, Sol, La, Si, La, Si, Do.

24. Sharp Two. *Leads to Three.*

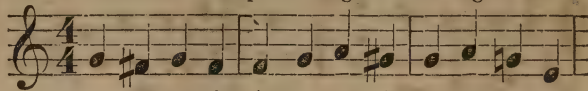
Do, Mi, Ri, Mi,

## 25. Sharp Two, Sharp Four, and Sharp Five.

Influence of sharp extending into following measure.



Sol, Mi, Ri, Mi, Fa, Mi, Ri, Mi, Re, Sol, Do.

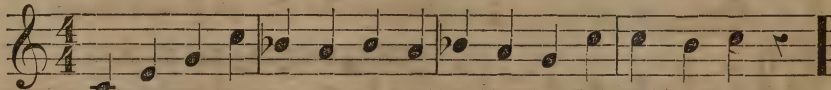


Sol, Fi, Sol, Fi, — Sol, La, Si, — La, Sol, Mi.

## 26.

Flat Seven. *Leads to Six.*

Ri, Mi, Do.



Do, Mi, Sol, Do, Se, La, Se, La, Se, La, Sol, Do, Do, Si, Do.

## 27.

Flat Six. *Leads to Five.*

Do, Sol, Le, Sol, Mi, Sol, Le, Sol, La, Sol, Le, Sol, Fa, Re, Mi.

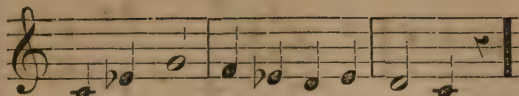
28. Flat Three. *Leads to Two.*

Do, Re, Me, Re,

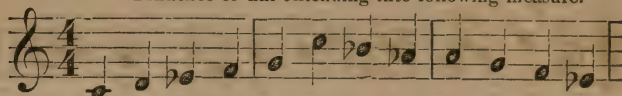
29.

Flat Three, Flat Six, and Flat Seven.

Influence of flat extending into following measure.



Do, Me, Sol, Fa, Me, Re, Me, Re, Do.



Do. Re, Me, Fa, Sol, Do, Se, Le, Le, Sol, Fa, Me,

30.

Sharp One, Sharp Four, Flat Three, Flat Six, and Flat Seven.



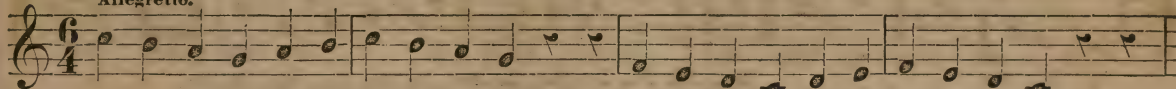
Me, Re, Do.



Do, Sol, Fi, Sol, Do, Se, Le, Sol, Fa, Me, Re, Di, Re, Me, Do.

31.

Sextuple Time. Simple Form of Measure.

*Allegretto.*

Un - der the green hedges af - ter the snow, There do the lit - tle blue vi - o lets grow ;



Hid - ing their modest and beau - ti - ful heads

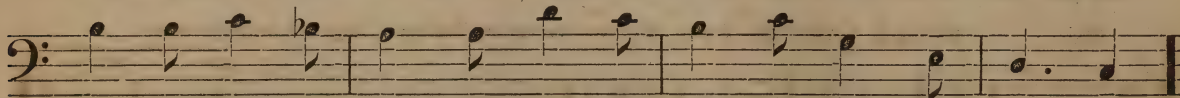
Un - der the hawthorn in soft mos - sy beds.



## 32. Sextuple Time. United Forms. Beginning on last count. Various Skips. Intermediate Tones.

*f* Allegro.

1. A - way! a - way! our fires stream bright, A - long the fro - zen riv - er, And  
 3. A - way! a - way! to rock - y glen, Where deer are wild - ly bound - ing! The



in their rays of spark - ling light, The for - est branch - es quiv - er.  
 hills shall e - cho back a - gain, Our mer - ry bu - gle sound - ing.

## 33. Triplets.

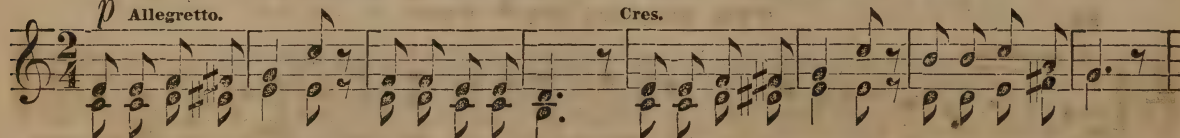
*mf*

Ro - sy morn - ing light is gleaming Bright - ly o - ver bush and tree.

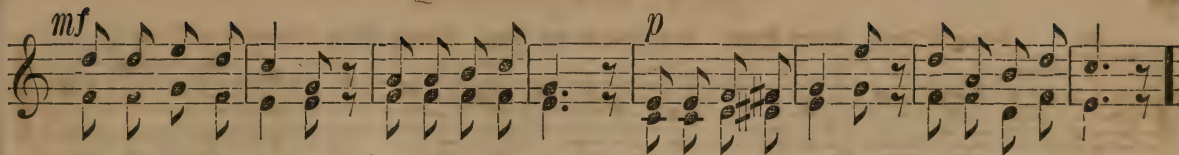
## 34. Two Part Song. "COMING OF MORN." Divided Form of Measure.

*p* Allegretto.

Cres.

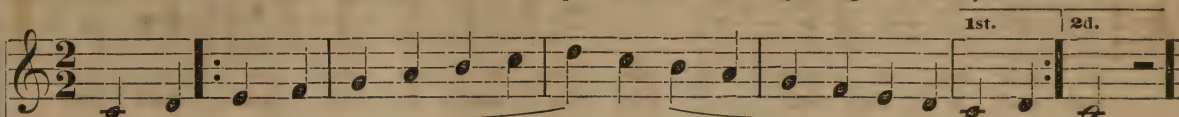


1. Down the fro - zen val - ley, Down the mountain side, Lo, the morn is coming, Like a tim - id bride.  
 2. Swift the snowy meadow Seems to bloom a - new, Purple, gold, and crimson; — Flowers of light and dew!

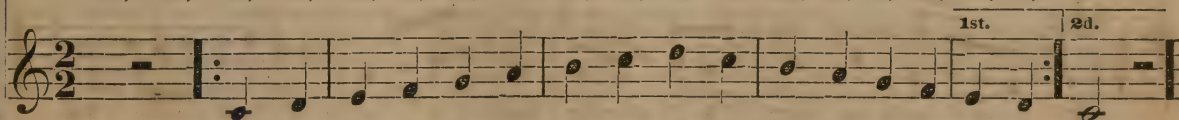


High the hill-tops round her, Glow with sudden grace; Blushing as with pleasure, When they reach her face.  
 All the snowy landscape, All the bright blue air, Seem as pure and perfect, As if Heav'n were there.

35. SCALE CANON. Brace. Repeat. 1st and 2d Ending. Sing with *la* or syllables.

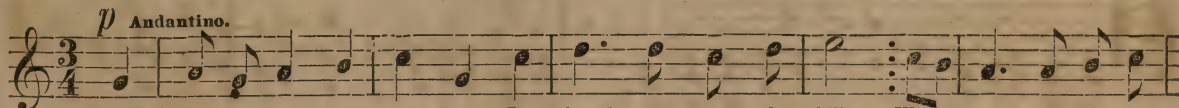


Do, Re, Mi, Fa, Sol, La, Si, Do, Re, Do, Si, La, Sol, Fa, Mi, Re, Do, Re, Do.




Do, Re, Mi, Fa, Sol, La, Si, Do, Re, Do, Si, La, Sol, Fa, Mi, Re, Do.

36. "The Shepherd Boy." Repeat.




The shepherd boy at morning, Is heard up - on the hills; When pur - ple light gives  
 o - rient morn is




warn - ing,  
breaking, The world to life is wak - ing, And joy his bo - som thrills.

37.

## "The Race." Staccato and Sforzando.

*f* Allegro con Spirito.


Up! we en - ter on the race-course, Vir - tue shall be our en - deav - or;




Glo - ry, glo - ry is the goal and prize, Join, join in this no - ble race.

38.

## "Evening Song." A Minor.

Plaintively.



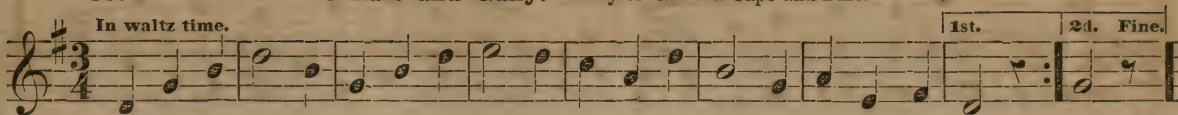
O'er the hills the sun is set - ting, And the eve is drawing on;

Slow - ly drops the gen - tle twi - light, For an - oth - er ..... day is gone.

39.

"Gallant and Gaily." Key of G. Da Capo and Fine.

In waltz time.



Gallant and gai - ly, On the waves rid - ing, Spir - its of o - cean, Come at my call; call.

Night - ly and dai - ly, Thro' the deep glid - ing, Swift as in mo - tion ye cir - cle this ball;  
Hol - low shells sounding, Ech - oes re - bounding, Charm in - to pleasure the tur - bu - lent deep.

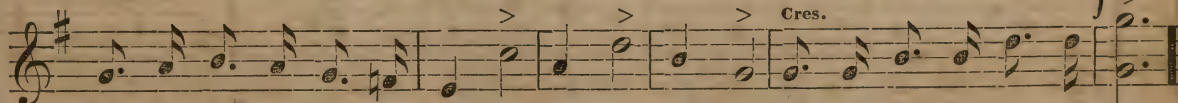
40.

Sycopation and Choosing-Notes. Flat Seven. Represented by F Natural. Sing also to Syllables.

Vivace.



Tra, la, la, la, la, la, la, la, la, Tra, la, la, la, la, la, la.



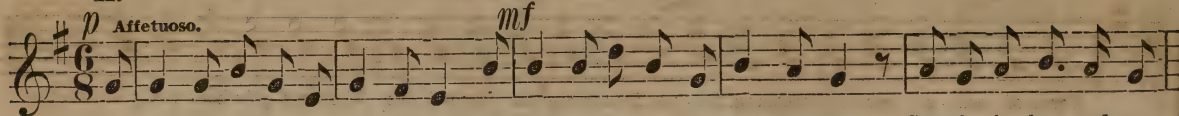
Tra, la, la, la, la, la, la, la, la, la, la, la, Tra, la, la, la, la, la, la.



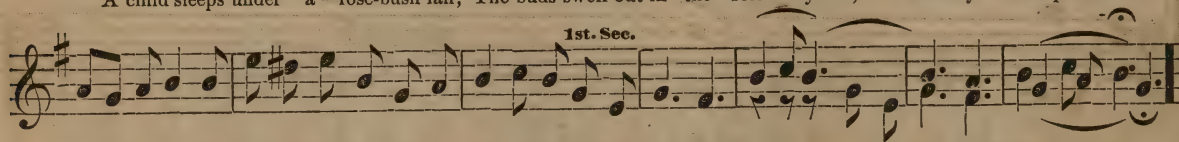
## PRACTICAL EXERCISES.

41.

## The Rose Bush. Key of E Minor.

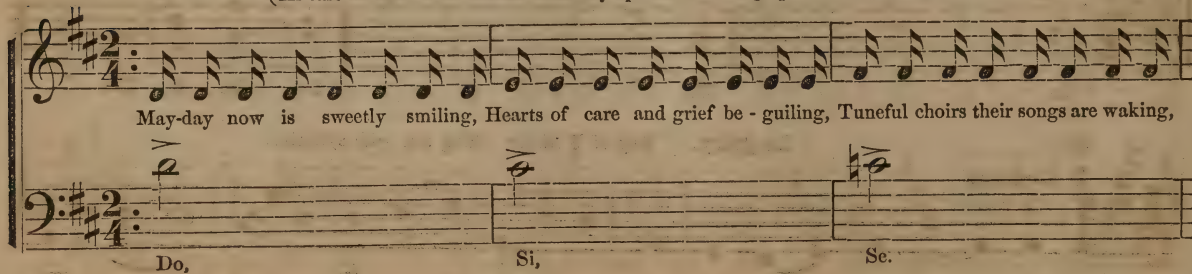


A child sleeps under a rose-bush fair, The buds swell out in the soft May air, Sweetly it sleeps and on



dream wings flies To play with the angels in par - adise, And the years glide by,..... } glide by.....  
 2d. Sec. And the years }

42. "May Song." For acquiring a rapid articulation. Sixteenth notes. Flat Seven; Represented by C Natural.  
 (As fast as the words can be distinctly spoken. Change parts at repeating.)



Do,

Si,

Se.

*Cres.*

Tones of ech - o gen - tly breaking, So - cial friends are all around us, Thousand gifts have richly crowned us,

La, Mi, Fa,

*f*

Hearken then to what we're saying, Let us quickly go a Maying. Do, Sol, Mi, Do.

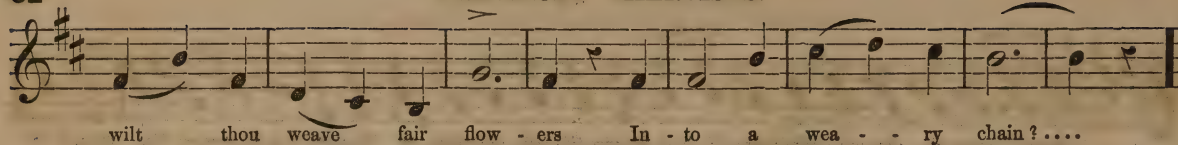
Re, Do. Do, Sol, Mi, Do.

43.

Inquiry. Key of B Minor. Sing also with syllables.

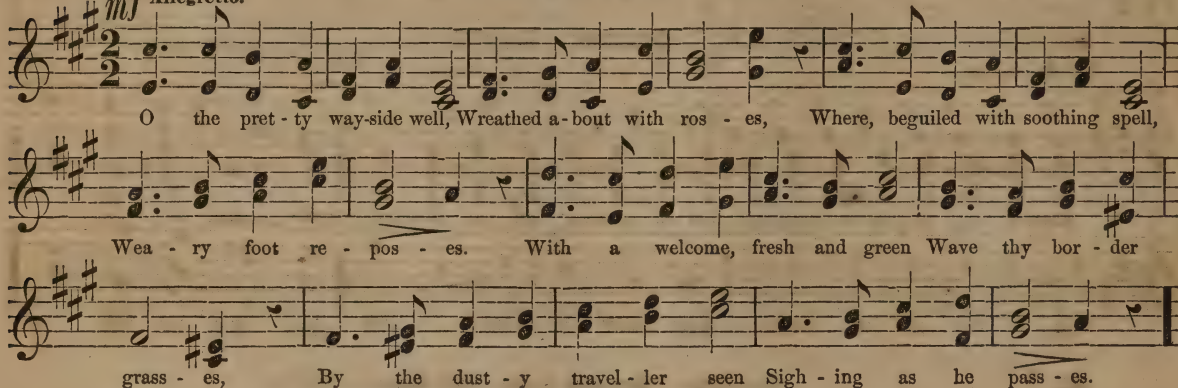
*p* *Larghetto.*

Why wilt thou make bright mu - sic Give forth a sound of pain? - Why



44.

## The Wayside Well. Key of A.

*mf* Allegretto.

45.

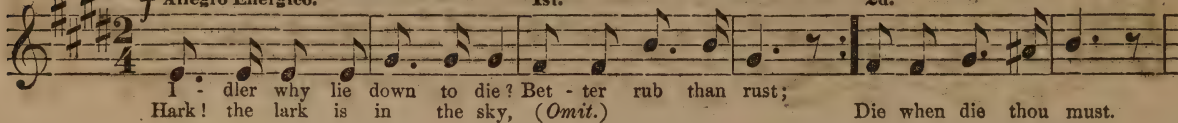
## Admonition.

Key of E. Skip from Eight down to Two.

*f* Allegro Energico.

1st.

2d.



*f* 1st Sec. 2d Sec. Tutti. 1st. 2d.

Day is waking, Leaves are shaking, Day is waking, Leaves are shaking, Better rub than rust, Yes, rust.

NOTE.—Vocal music is seldom written in the keys of B and F #.

46.

Sunrise. Key of F.

*pp* Con Spirito. Cres.

The night now ends, the sun ascends From out the gold - en o - cean; His glo - rious

Cres. *f* Cres.

light, and gi - ant might, Give praise to God's cre - a - - - - - tion.

47.

The Pilgrims. Key of D Minor.

*p* Tenderly.

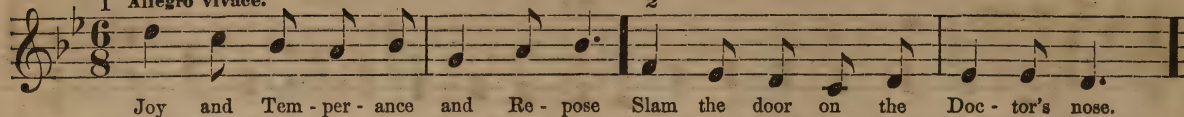
The way is long and dreary, The path is bleak and bare, Our feet are worn and weary, But we will not despair.



48.

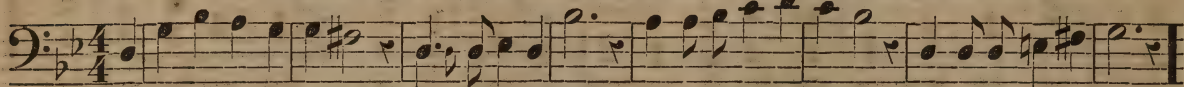
## Round. The Best Medicines. Key of B Flat.

1 Allegro vivace.



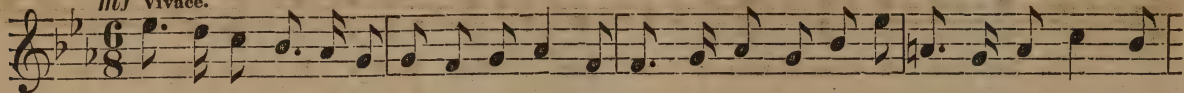
49.

## The Deserted House. Key of G Minor. Sharp Six, represented by E Natural.



50.

## Aurora. Key of E Flat. Sharp Four represented by A Natural.

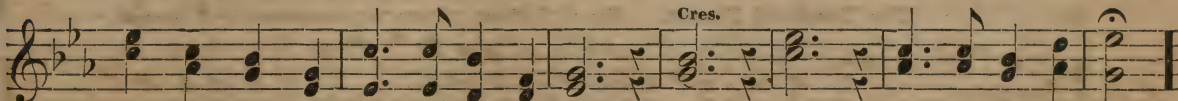
*mf* Vivace.

51.

Confidence. Key of C Minor ending in Relative Major.

*p* Moderato.*mf**p*

Though dark Night the world o'er-shadows, Nought shall us af-fright, For we hear the



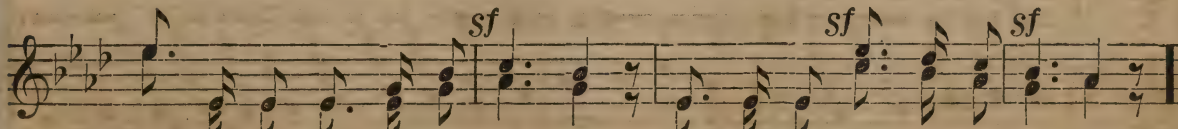
an-gels whis-per, God will be your light, God, God, God will be your light.

52.

War Song. Key of A b. Sforzando.

*f* Allegro Maestoso.*Sf**Sf*

Let us de-ter-mine to con-quer, Ne'er shall a ty-rant reign o'er us;



Fear-less we death will en-coun-ter, Vic-to-ry then will be for us.

## PRACTICAL EXERCISES.

53.

Stream of Life. Key of F Minor.

*mp* Quietly.

Gent - ly glides the stream of life Oft a - long the flower - y vale,  
Or im - pet - uous, down the cliff, Rush - ing roars, when storms as - sail,

54.

True Rest. Key of D Flat.

*Andantino.*

Sweet is the pleasure It - self cannot spoil! Is not true leis - ure One with true toil?  
Thou that would'st taste it, Still do thy best: Use it, not waste it, Else 'tis no rest.

NOTE. Vocal music is seldom written in the key of G b.

# THE LARK.

## ROUND. "THOSE EVENING BELLS."

Subject from SPINDLER.

1 Those eve-ning bells! Those eve-ning bells! How many a tale their mu-sic tells. 2

2 Those eve-ning bells! Those eve-ning bells! How many a tale their mu-sic tells. 3

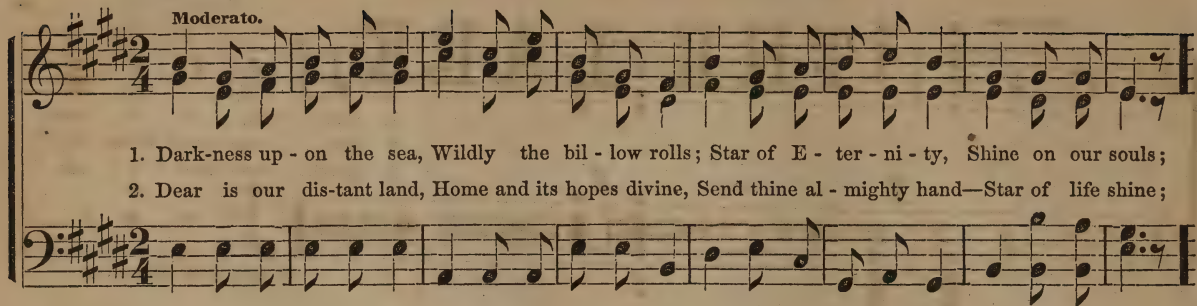
3 Evening bells, evening bells, evening bells so sweet and clear, 1

The musical score is written for three voices (1, 2, 3) in a round. The key signature is one sharp (F#) and the time signature is 3/4. The melody for each voice is identical, starting with a quarter rest followed by a half note and a quarter note. The lyrics are: "Those eve-ning bells! Those eve-ning bells! How many a tale their mu-sic tells." for the first two staves, and "Evening bells, evening bells, evening bells so sweet and clear," for the third staff. The piece ends with a double bar line and a repeat sign.



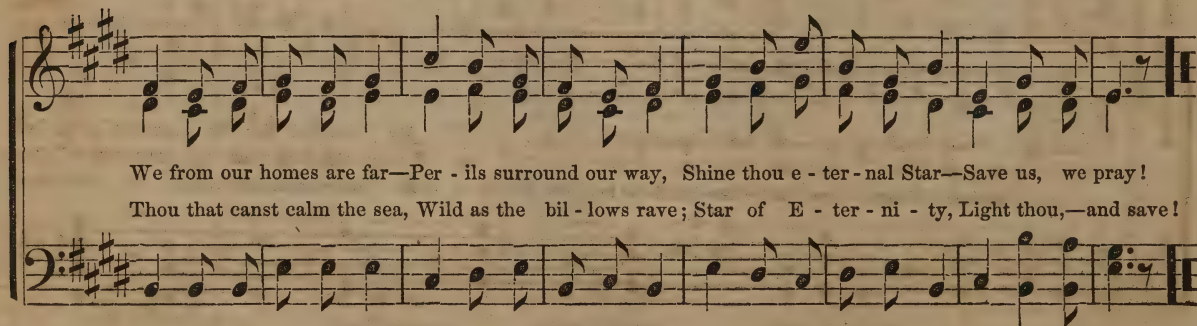
## STAR OF ETERNITY.

Words by SWAIN.

*Moderato.*


1. Dark-ness up - on the sea, Wildly the bil - low rolls; Star of E - ter - ni - ty, Shine on our souls;

2. Dear is our dis-tant land, Home and its hopes divine, Send thine al - mighty hand—Star of life shine;



We from our homes are far—Per - ils surround our way, Shine thou e - ter - nal Star—Save us, we pray!

Thou that canst calm the sea, Wild as the bil - lows rave; Star of E - ter - ni - ty, Light thou,—and save!

# OUR DUTY TO OUR FLAG.

69

ALBERT H. WOOD.

*Maestoso.*

1. Our flag, it is our  
2. Our fa - thers, Wash - ing -  
3. Bright em - blem of our

coun-try's boast, Shall it ev - er be disgraced?  
ton, for - got! The just, the true, the brave,  
coun-try's birth, Wave on till time shall wane,

By inward foe or foreign host, Or  
Who would their memories dare to blot? Their  
It nev - er shall be said on earth Our

reb - el ranks dis-placed? That flag o'er many a patriot's head Has wav'd the fore - most  
 deeds a coun - try gave. Oh ral - ly all ye pa - triot host A - round that flag your  
 fa - thers fought in vain. Wave on, O beauteous flag, our care, We love each sa - cred

free,  
 boast,  
 fold.

Shall aught up - on that ban-ner tread, On o - cean, land or sea?  
 Ye will not see that ban-ner fall On in - land, sea or coast.  
 Cursed may the hand lie withered there That would a star with - hold.

# OUR DUTY TO OUR FLAG. Concluded.

71

CHORUS. *Con spirito.*

1. 2. March on, brave sons! By pa - triot sires 'twas borne, Fall in, brave ones! That  
3. Wave on, broad stripes! We love each sa - cred fold; Shine on, bright stars! O'er

flag must wave un - torn.  
na - tions yet un - told.

*Martellato.*

*Tremolo.*

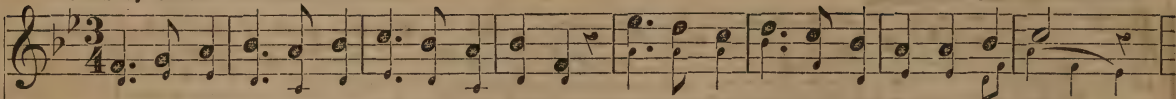
*Pesante.*



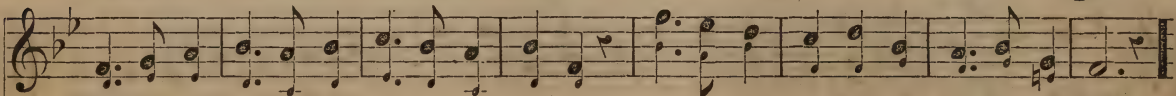
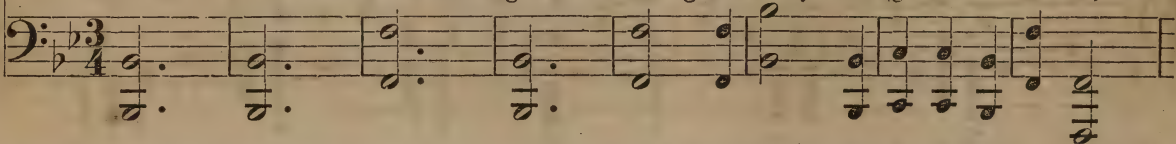
## UNION AND LIBERTY.

Words by Oliver Wendell Holmes.

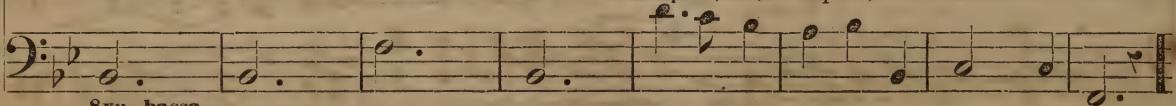
Music by O. B. Brown.



1. Flag of the heroes, who left us their glory, Borne through their battle fields' thunder and flame,
2. Light of our firm-a-ment, guide of our Nation, Pride of her children and honored a - far,
3. Empire unseparated ! what foe shall assail thee, Bearing the standard of Lib - er - ty's van ?
4. Yet, if by madness and treach-e-ry blighted, Dawns the dark day when the sword thou must draw,
5. Lord of the U-ni-verse ! shield us and guide us, Trusting thee always, through shadow and sun ;



Blazoned in song and il-lu-mined in sto-ry, Wave o'er us all who in - her - it their fame !  
 Let the wide beams of thy full con-stel - la-tion Scat-ter each cloud that would darken a star !  
 Think not the God of thy fathers shall fail thee, Striving with men for the birthright of man !  
 Then with the arms of thy millions u - nited, Strike the bold traitors to Freedom and Law !  
 Thou hast u - ni - ted us : who shall di-vide us ? Keep us, O, keep us, the MANY IN ONE !



Svn. bassn.

# UNION AND LIBERTY. Concluded.

73

Chorus. Maestoso.

Up with our banner bright, Sprinkled with starry light, Spread its fair emblems from mountain to shore,

*mf* *p*

While through the sounding sky Loud rings the nation's cry, UNION AND LIBERTY ! ONE EVERMORE !

*mf* *f* *ff* *Rit.*

## THE FLOWER OF LIBERTY.

Words by OLIVER WENDELL HOLMES.

Music by O. B. BROWN.

**Maestoso.**

1. What flower is this that greets the morn,  
 2. In sav-age na-ture's far a - bode  
 3. Be - hold its streaming rays u - nite

Its hues from heaven so fresh - ly born? With  
 Its ten-der seed our Fa - thers sowed; The  
 One mingling flood of braid-ed light,— The

**Ped.**

burn - ing star and flam-ing band It kin-dles all the sun-set land; — O tell us what its name may  
 storm-winds rocked its swelling bud, Its opening leaves were streaked with blood, Till, lo! earth's tyrants shook to  
 red that fires the Southern rose, With spotless white from Northern snows, And, spangled o'er its azure

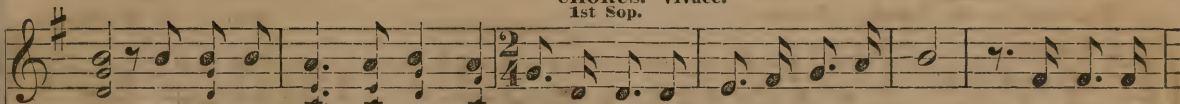
**Ped.**

# THE FLOWER OF LIBERTY. Continued.

75

CHORUS. Vivace.

1st Sop.

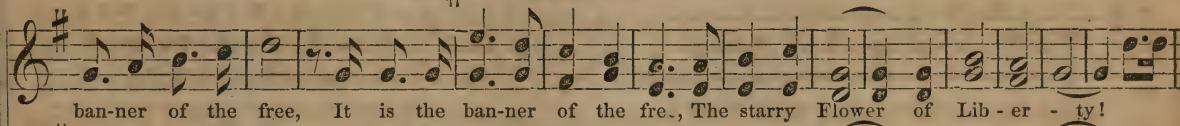


be! Is this the flower of Lib - er - ty? 2d Sop.  
see The full-blown flower of Lib - er - ty. It is the ban-ner of the free, It is the  
see The sis - ter stars of Lib - er - ty.

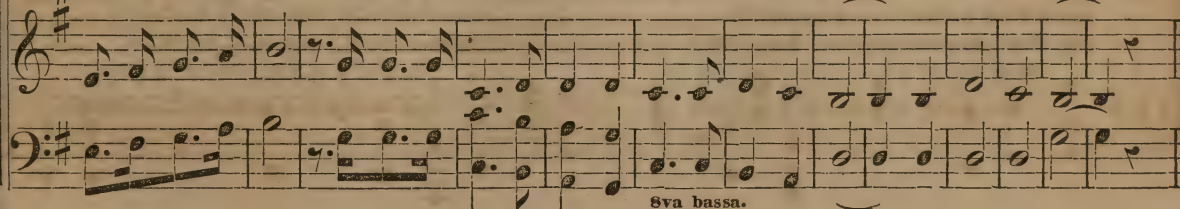
Alto.



Sva ad lib.



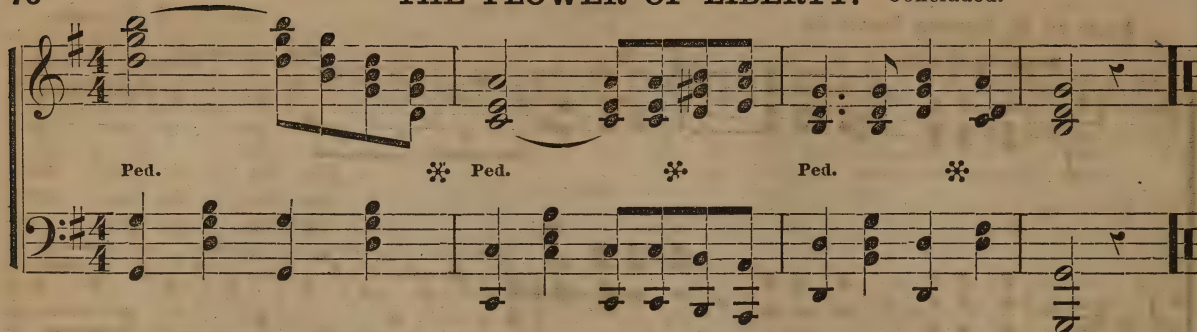
ban-ner of the free, It is the ban-ner of the fre., The starry Flower of Lib - er - ty!



Sva bassa.



## THE FLOWER OF LIBERTY. Concluded.



4.

The blades of heroes fence it round ;  
 Where'er it springs is holy ground ;  
 From tower and dome its glories spread ;  
 It waves where lonely sentries tread ;  
 It makes the land as ocean free,  
 And plants an empire on the sea !

Then hail the banner of the free,  
 The starry Flower of Liberty !

5.

Thy sacred leaves, fair Freedom's flower,  
 Shall ever float on dome and tower,  
 To all their heavenly colors true,  
 In blackening frost or crimson dew, —  
 And God love us as we love thee,  
 Thrice holy Flower of Liberty !

Then hail the banner of the free,  
 The starry FLOWER OF LIBERTY !

# OUR BATTLE FLAG.

77

Words by W. DEXTER SMITH, JR.

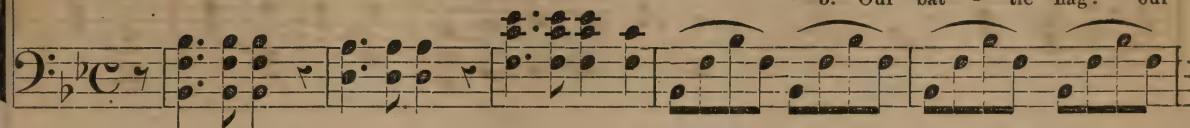
Music by H. MILLARD.

*Tempo di marcia.*

*Con entusiasmo.*

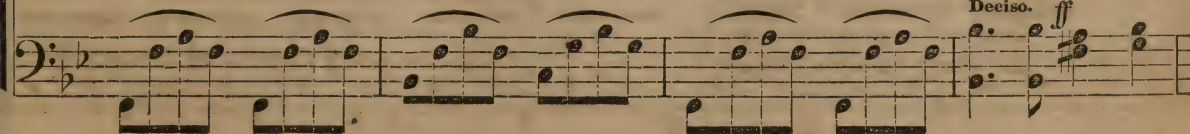


1. Our bat - tle flag! our
2. Our bat - tle flag! our
3. Our bat - tle flag! our



*Egual.*

bat - tle flag!	The dear old flag we	cher-ish,	Has now dis-placed the
bat - tle flag!	The flag our fa - thers	car-ried,	At Bun-ker Hill they
bat - tle flag!	For - ev - er be it	wav - ing	A - bove the ty - rant's



*Deciso.*

*ff*

## OUR BATTLE FLAG. Continued.

reb - el rag, And will, tho' all should per - ish. We went to drive the  
 did not lag, While fierce op - pres - sion tar - ried: For for - eign foes they  
 flaunt-ing rag, That is brave hearts en - slav - ing: Give us the ban - ner

reb - el foe, To strike for Lib - er - ty a blow, All mon - archy to  
 made a grave, Our ar - my, brav - est of the brave, And bought the land that  
 fair and bright, Be - span - gled like the skies at night, Oh Lib - er - ty, come

# OUR BATTLE FLAG. Concluded.

79

## CHORUS.

o - ver-throw Be-neath our dear old bat - tle - flag.  
we will save Be-neath our dear old bat - tle - flag.  
in thy might Be-neath our dear old bat - tle - flag.

Our bat-tle flag! our bat-tle flag! Its

folds with soft winds dal-ly;

It e'er shall wave o'er treason's grave, O'er mountain, plain and val - ley.

**Deciso.**



## THE STROLLING MINSTREL.

From the German, by J. K. B.

FR. ANT.

Vivace.

1. 'Tis mine the dust - y world to trudge, Heigh-o! heigh - o! heigh - o! But  
 2. We min - strels are a stroll - ing crew, Heigh-o! heigh - o! heigh - o! But

yet in jol - ly mood to budge, Heigh - o! heigh - o! heigh - o! And he that does not  
 ros - es all our way be-strew, Heigh - o! heigh - o! heigh - o! Where joys are found, on

like the plan May hunt him up an - oth - er man, Or foot it as he can, Or  
 for - eign strand And na - tive hills a - like we stand, And own our Fa - ther - land, And

# THE STROLLING MINSTREL. Concluded.

81

foot it as he can. Heigh-o! heigh-o! Tra la la la la, Heigh-o! heigh-o! Tra la la la  
own our Fa - ther-land. Heigh-o! heigh-o! Tra la la la la, Heigh-o! heigh-o! Tra la la la

la, Heigh - o! heigh - o! heigh - o! Tra la la la

Heigh - o!..... heigh - o!..... heigh - o!

la, Heigh - o! heigh - o! heigh - o! Tra la la la la.

Heigh - o!..... heigh-o!..... heigh-o!

## ON THE MOUNTAIN.

Words from the German by J. K. B.

FR. ABT.

Lively.

1. On the mountain let us wan-der, On the moun-tain, On the mountain let us  
 2. Up the mountain let us clam-ber, Up the moun-tain, Up the mountain let us

3. On the mountain peace re-pos-es, On the moun-tain, On the mountain peace re-

wan-der, When the evening sun is low, And the leaf-y for-est yon-der Blushes  
 clam-ber, When be-low the tempest growls, And with-in its aw-ful cham-bers Darkly

pos-es, On the mountain qui-et dwells; Faith re-clines on beds of ros-es, Sorrow

# ON THE MOUNTAIN. Concluded.

83

deep with crimson glow, On the mountain let us wander When the evening sun is low.  
 pent, the thunder rolls, Up the mountain let us clamber When the tempest roars be - low.

yields to soothing spells, On the mountain peace re - pos - es, Where the gurgling fountains flow.

## ROUND.

DR. HAYES.

1 The spring is come, I hear the birds that sing from bush to bush.

2 Hark, hark, I hear them sing,

3 The lin - net and the lit - tle wren, The black-bird and the thrush.



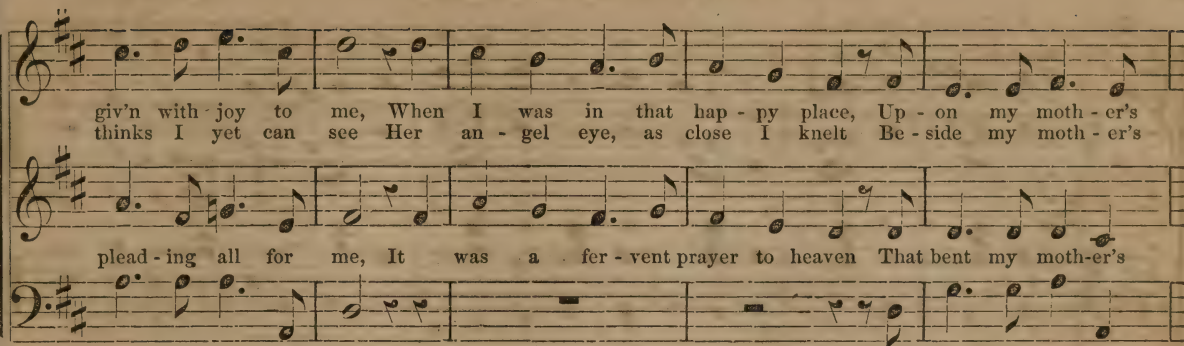
## MY MOTHER DEAR.

SAMUEL LOVER.

1. There was a place in child-hood, That I re-mem-ber well; And there a voice of  
 2. When fair - y tales were end - ed, "Good night" she soft - ly said, And kissed and laid me

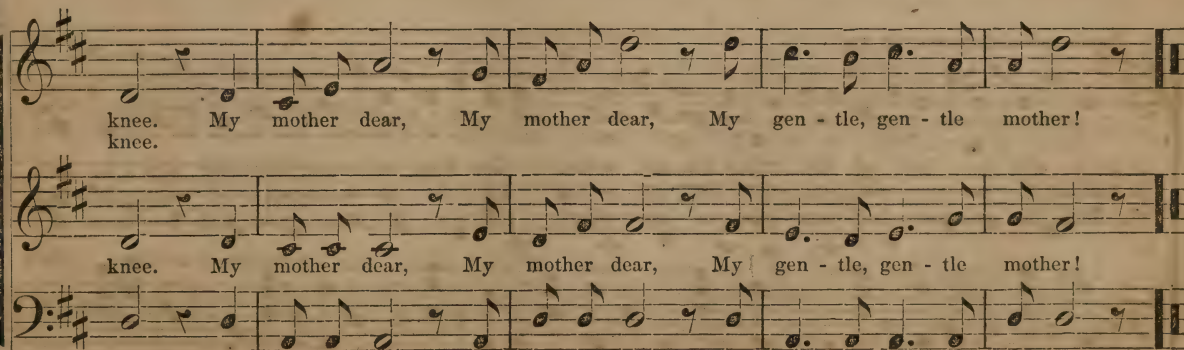
3. In the sick-ness of my child-hood, The per - ils of my prime, The sorrows of my

sweet - est tone, Bright fair - y tales did tell; And gen - tle words, and fond em-brace, Were  
 down to sleep, With - in my ti - ny bed; And ho - ly words she taught me there, Me-  
 rip - er years, The cares of ev - ery time; When doubt or dan - ger weighed me down, Then



giv'n with joy to me, When I was in that hap - py place, Up - on my moth - er's  
 thinks I yet can see Her an - gel eye, as close I knelt Be - side my moth - er's

plead - ing all for me, It was a fer - vent prayer to heaven That bent my moth - er's



knee. My mother dear, My mother dear, My gen - tle, gen - tle mother!  
 knee.

knee. My mother dear, My mother dear, My gen - tle, gen - tle mother!

## COLUMBIA IS FREE!

Words by W. DEXTER SMITH, JR.

Music by OSCAR LINDEN.

Martiale.

Musical score for the instrumental introduction of "Columbia is Free!". The score is written for piano in 2/4 time, marked "Martiale." and "f" (forte). It consists of two staves: a treble staff and a bass staff. The treble staff features a melody with eighth and sixteenth notes, while the bass staff provides a harmonic accompaniment with chords and single notes. The piece concludes with a "Fine." marking.

Solo or Semi Chorus, ad lib.

Musical score for the vocal solo or semi-chorus of "Columbia is Free!". The score is written for voice and piano in 2/4 time, marked "Solo or Semi Chorus, ad lib.". It consists of two staves: a treble staff for the vocal line and a bass staff for the piano accompaniment. The vocal line is a simple melody, and the piano accompaniment consists of chords and single notes. Below the staves, there are three verses of lyrics.

1. Up with the flag of the crim - son and white, Up with the stars,—gleaming stea - dy and  
 2. Hear it, ye ty - rants, who crush and op - press, List to the death-groans of want and dis-  
 3. Peal it, ye bells, from each quiv - er - ing spire, Ech - o it, can - non, with ac - cents of

The first system of the musical score consists of a treble and a bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. It contains a melody with eighth and sixteenth notes, including some beamed sixteenth notes. The bass staff has a key signature of one sharp (F#) and contains a bass line with mostly quarter and eighth notes, some of which are beamed together. The lyrics are printed below the treble staff.

bright, Up with the old flag, and down with the new, Down with the false flag, and  
tress! Heed it, ye monarchs, who rule but with might, Scoff - ing at Jus - tice, and  
fire, Thun-der it, tem-pest, and mur - mur it, sea, Jus - tice hath triumphed and

The second system of the musical score continues the melody and bass line from the first system. The treble staff begins with a piano (*p*) dynamic marking. The lyrics continue below the treble staff.

up with the true; No more its stripes are an em - blem of wrong, No more it  
scorning the Right; Hear the last clank-ings of fet - ter and chain, See our old  
*all men are free!* Tell it to na - tions who crouch in the dust, Free-dom has



## COLUMBIA IS FREE. Concluded.

Repeat Chorus, ad lib. Cres.

waves o'er the bond-man's sad song.  
 flag, free from slav - e - ry's chain!  
 conquered, as ev - er it must!

Pride of the earth and the queen of the sea,  
 O'er our great land, from the sea, to the sea,  
 Lib - er - ty, U - nion our watchwords must be,

Hast - en the tidings, Co-lum-bia is free! Hast - en the tidings, Co - lum-bia is free!  
 Hear the grand chorus, Co-lum-bia is free! Hear the grand chorus, Co - lum-bia is free!  
 Fore-most of nations, Co-lum-bia is free! Fore-most of nations, Co - lum-bia is free!

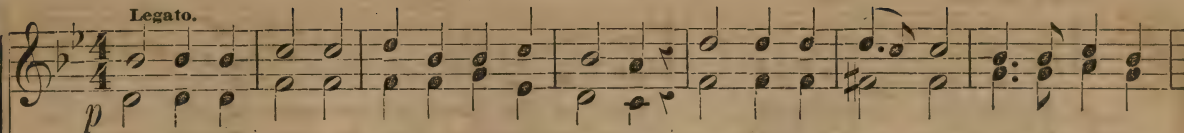
# THE GOOD SHEPHERD.

89

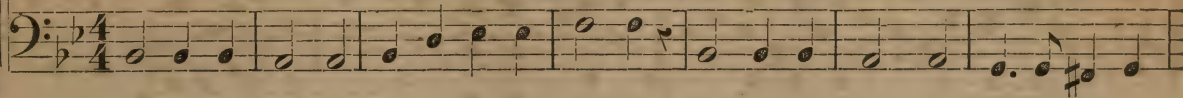
Words by S.

Music by FLEMING.

*Legato.*



1. Gent - ly and kind - ly, With his love ca - res - sing, Doth the Good Shep - herd lead us o'er the
2. Oft times He leads us To the wa - ters flow - ing Soft - ly through mead - ows beau - ti - ful and
3. Treading life's jour - ney, Sometimes dark and tear - ful, — When the dense earth - clouds hide the way be -
4. Then shall our prais - es, From our hearts out - well - ing, Rise in glad an - thems o'er the Mount E -



hill - side ; Grate - ful - ly praise Him for each new day's bless - ing, Each lov - ing kind - ness.  
 fra-grant ; Ma - ny the pas - tures bright with sunshine glow - ing, This side the blest fold.  
 fore us, — Guide us, dear Shep - herd, o'er the mountains fear - ful, Up to the sun - light.  
 ter - nal ; Ev - er the bless - ed an - gel - cho - rus swell - ing, "Praise the Good Shep - herd,"



## NATIVE LAND.

Words by S.

FR. ABT.

Not too slow.

Cres.

1. Na-tive land! na-tive land! Now to thee we sing! As on thee our

2. Na-tive land! na-tive land! Now to thee we sing! Yield-ed pres-ent

3. Na-tive land! na-tive land! Now to thee we sing! While our hearts to

thoughts are dwelling, Glad some offerings now we bring; And our voices, loud - ly swelling,

peace and pleasure, Through the paths of war and woe, God has sent a price - less treasure;—

thee are rais-ing Songs of joy and pride and love, May we all u - nite in praising

# NATIVE LAND. Concluded.

91

Cres.

Semi Chorus. Cres.

Make the land with ech - oes ring. Let us raise Songs of praise To our Na-tive land!  
Bond and Free the bless - ing know.  
God, our na-tion's God a - bove.

Chorus.

Let us raise Songs of praise To our Na - tive land.



## ON THE LAKE SO FAIR.

Words by W. DEXTER SMITH, JR.

Music by H. MILLARD.

With life, but not too fast.

The musical score is written for voice and piano. It features a key signature of two flats (B-flat and E-flat) and a time signature of 6/8. The score is organized into two systems, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The piano part consists of chords and single notes, with a 'p' (piano) dynamic marking in the first system. The vocal line includes two verses of lyrics. The first system covers the first two verses, and the second system covers the third and fourth verses. The lyrics are: 1. Come, oh, come, where stars are beam-ing, On the lake, so 2. Come, oh, come, while night is o'er us, With its mys-tic, fair and bright,— Where the moon's clear rays are gleam-ing. Come with me, oh, dream-y spell; While the sea and sky be-fore us Plea-sure's tale so.

1. Come, oh, come, where stars are beam-ing, On the lake, so  
2. Come, oh, come, while night is o'er us, With its mys-tic,

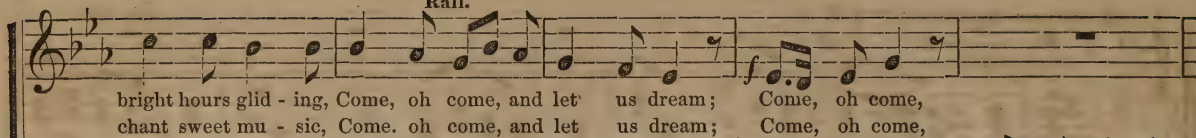
fair and bright,— Where the moon's clear rays are gleam-ing. Come with me, oh,  
dream-y spell; While the sea and sky be-fore us Plea-sure's tale so.

come, to - night.....  
glad - ly tell.....

Slow - ly o'er the wa - ters glid - ing, We will sing of joys that beam,— O'er the fu - ture,  
Come, then, where my boat is waiting,—Where the bil - lows hap - py seem, Where the zephyrs

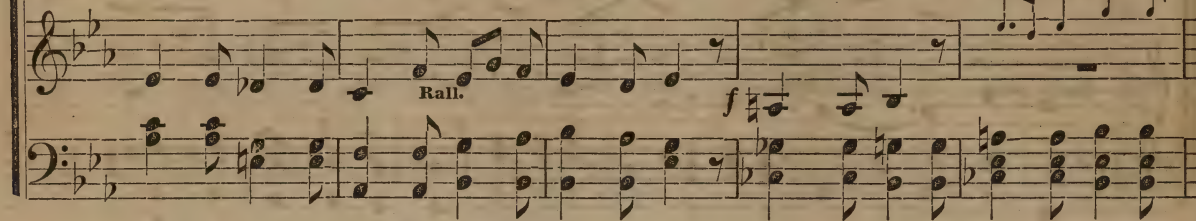
## ON THE LAKE SO FAIR. Concluded.

Rall.

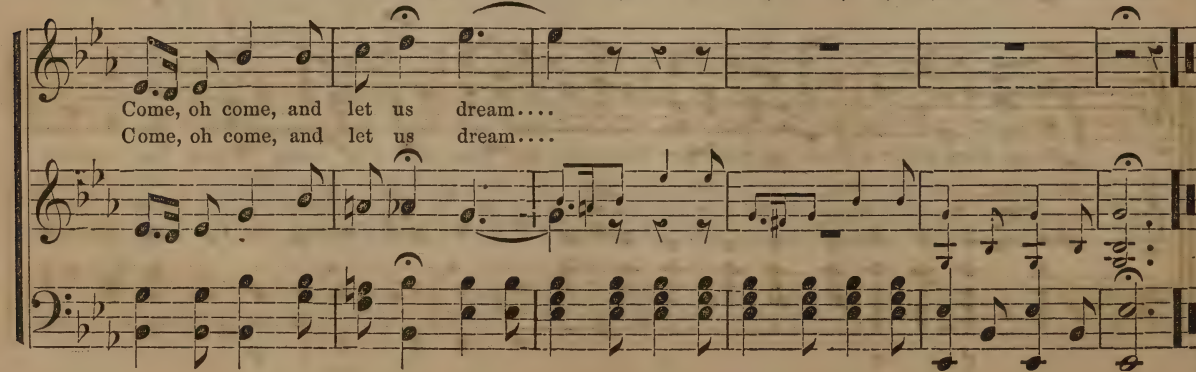


bright hours glid - ing, Come, oh come, and let us dream; Come, oh come,  
chant sweet mu - sic, Come. oh come, and let us dream; Come, oh come,

Rall.



Come, oh come, and let us dream....  
Come, oh come, and let us dream....



Come, oh come, and let us dream....  
Come, oh come, and let us dream....

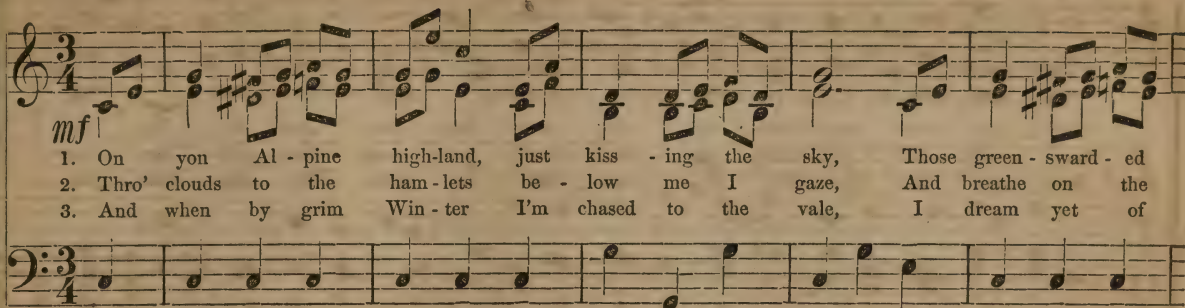
# THE ALPINE HERDSMAN.

95

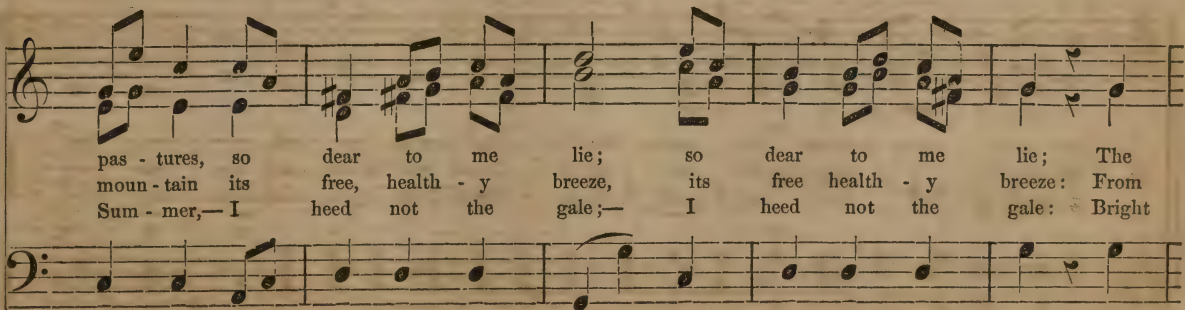
Words from the German by J. K. B.

FR. ABT.

*mf*



1. On yon Al - pine high-land, just kiss - ing the sky, Those green - sward - ed  
 2. Thro' clouds to the ham - lets be - low me I gaze, And breathe on the  
 3. And when by grim Win - ter I'm chased to the vale, I dream yet of



pas - tures, so dear to me lie; so dear to me lie; The  
 moun - tain its free, health - y breeze, its free health - y breeze: From  
 Sum - mer, — I heed not the gale; — I heed not the gale: Bright



flow'rs are all per - fume, the rills mur - mur low, And rip - ples of  
 me strife and up - roar are ban - ished a - way, And pip - ing blithe  
 Sum - mer that gives me my moun - tain a - gain, My Alp, with its

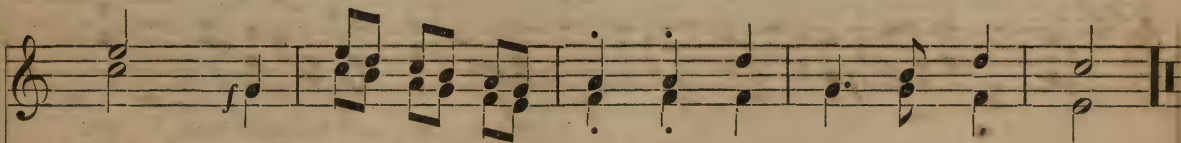
*p*

mu - sic from chim - ing bells flow The flow'rs are all per - fume, the  
 danc - es, I squan - der the day, From me strife and up - roar are  
 greensward, its for - est and glen, Bright Sum - mer that gives me my

*f*



rills mur - mur low, And rip - ples of mu - sic from chim - ing bells  
 ban - ished a - way, And pip - ing blithe danc - es, I squan - der the  
 moun - tain a - gain, My Alp, with its green - sward, its for - est and



flow, And rip - ples of mu - sic from chim - ing bells flow.  
 day, And pip - ing blithe danc - es, I squan - der the day  
 glen, My Alp, with its green - sward, its for - est and glen.

## VILLAGER'S SONG. "Fanchon."

Arr. by F. Suck.

Allegretto.

The first system of the musical score consists of two staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a time signature of 6/8. It begins with a dynamic marking of *mf* and a tempo marking of *Allegretto.* The bottom staff is in bass clef with the same key signature and time signature. The music features a melody in the upper voice and a supporting bass line. The system concludes with a *Dim.* (diminuendo) marking.

The second system of the musical score also consists of two staves. The top staff is in treble clef with a key signature of two sharps and a time signature of 6/8. It begins with a dynamic marking of *f* (forte). The bottom staff is in bass clef with the same key signature and time signature. The system includes two lines of lyrics: 1. Oh!.... for our moonlight home, Oh! and 2. Oh!.... for the crys - tal sheen, Oh! The music continues with a melody and bass line, ending with a repeat sign.

# VILLAGER'S SONG. Continued.

99

for our moonlight home, The day is past, the day is past, the day is past and  
for the crys - tal sheen, Of star-light soft, of star-light soft, of star-light soft and

gone, With fes-tive dance and song, With fes-tive dance and song, We  
clear, Which gilds the fields of green, Which gilds the fields of green, Dis-



## VILLAGER'S SONG. Concluded.

musical score for the first system of the song. It consists of a treble and a bass staff, both in the key of D major (two sharps). The treble staff contains a melody with eighth and sixteenth notes, and the bass staff contains a supporting bass line with eighth notes. The lyrics are written below the treble staff.

journey so mer-ri-ly on, We journey so mer-ri-ly on, With fes-tive dance and  
pelling the shad-ows drear, Dis - pelling the shad-ows drear, Which gilds the fields of

musical score for the second system of the song. It continues the treble and bass staves from the first system. The treble staff ends with a double bar line and a fermata. The bass staff continues with eighth notes. The lyrics are written below the treble staff. A piano (p) dynamic marking is present at the end of the first line of the second system.

song We journey so mer-ri-ly on.  
green, Dis - pel - ling the shad - ows drear.

# WE STAND BENEATH OUR FLAG.

101

Words by W. D. S.

Soldiers' Chorus, from "Faust."

*Tempo di marcia.*

The musical score is written for a four-part setting (Soprano, Alto, Tenor, Bass) in G major and 6/8 time. It consists of three systems of staves. The first system contains the first two lines of the chorus. The second system contains the next two lines. The third system contains the final line, which includes a repeat sign and a piano (*p*) marking. The lyrics are printed below the vocal staves, with hyphens indicating syllables that span across measures. The bass line is primarily composed of chords and single notes, providing harmonic support for the vocal parts.

Proud - ly be - neath the old flag we'll stand, Guard - ing the rights of our na - tive  
land, Glad - - ly we'll hast - en to meet a foe Seek - ing our na - tion  
to o - ver - throw; Our flag.... to o'er - throw! For the land of our birth...

## WE STAND BENEATH OUR FLAG. Continued.

..... Is the best on earth, And we all in our might.... Seek to prove its

worth; 'Tis the land that we love,..... All the rest a - bove,— For

We ev - - - er will fight,

God and the Right We ev - er will fight, We ev - er will fight. Proud - ly be-

neath the old flag we'll stand, Guard - ing the rights of our na - tive land, Glad -

ly we'll hasten to meet a foe, Seeking our na - tion to... o - ver-throw. For God and the

Right We ev - er will fight: We ev - er will fight, for God and the Right We ev - er will



## WE STAND BENEATH OUR FLAG. Concluded.

fight. yes, for God and the Right we will fight. ....

The musical score is written for two staves, Treble and Bass, in the key of D major (indicated by two sharps). The time signature is not explicitly shown but appears to be common time. The melody is characterized by a strong, rhythmic pattern with many eighth and sixteenth notes. The lyrics are placed below the notes, with the first line of the score starting with 'fight.' and the second line with 'yes, for God and the Right we will fight. ....'.

## ROUND. AT SUMMER MORN.

1 At sum - mer morn the mer - ry lark her - alds to the day; 2

2 At e - ven - tide sad Phil-o - - mel breathes her plain - tive lay, 3

3 War - bling sweet - ly all her grief a - way. 1

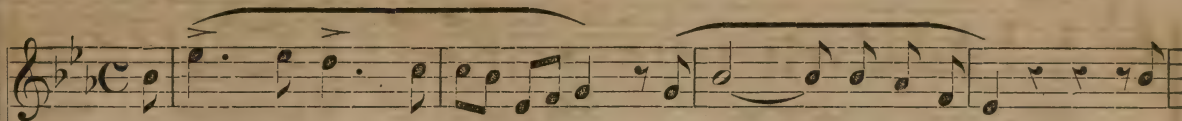
The musical score is a three-part round in the key of D major (two sharps) and 3/8 time. It consists of three staves, each with a different vocal part. The first staff is marked with a '1' at the beginning and a '2' at the end. The second staff is marked with a '2' at the beginning and a '3' at the end. The third staff is marked with a '3' at the beginning and a '1' at the end. The lyrics are placed below the notes, with the first line of the score starting with 'At sum - mer morn the mer - ry lark her - alds to the day;' and the second line with 'At e - ven - tide sad Phil-o - - mel breathes her plain - tive lay,' and the third line with 'War - bling sweet - ly all her grief a - way.'.

# THERE IS THE HOME I LOVE.

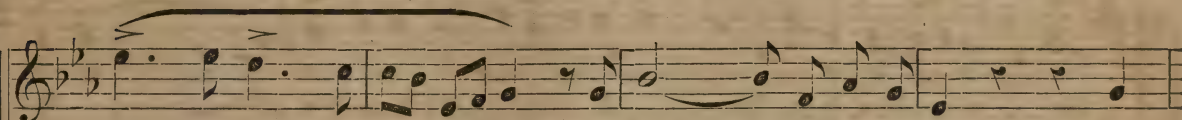
105

Words by CHAS. J. SPRAGUE.

Music by A. BENDELARI.



1. 'Tis home where fa - ther's smil - ing face Looks lov - - ing - ly on mine, Where  
3- 'Tis home where friends are gath - er'd round, With chat..... and song and mirth, Where



moth - er's arms a fond em - brace A - round..... my neck en - twine, Where  
love and gen - tle - ness are found A - bout..... the so - cial hearth, In



broth - er's man - ly form I see, With ev - - - er grow-ing pride, Where  
oth - er lands the flowers a-bound, The sky..... is blue a - bove, But

The first system of the musical score features a treble and bass staff in G major (one sharp). The melody is in the treble staff, and the accompaniment is in the bass staff. The lyrics are written below the staffs. The system ends with a double bar line.

sis - ter's goodness is to me A dear and con - stant guide..... My  
where my dear ones gather round, There is the home I love..... My

The second system of the musical score continues the melody and accompaniment. It includes the instruction "Rall." above the treble staff and "Chorus." above the final notes. The system ends with a double bar line.

THERE IS THE HOME I LOVE. Concluded.

107

A tempo.

sun - ny home, be - lov'd so well! Wherev - - - er I may rove, Where

those I love a - round me dwell, There is the home I love.



## LIKE THE LARK.

Words by J. OXENFORD.

FR. ABT.

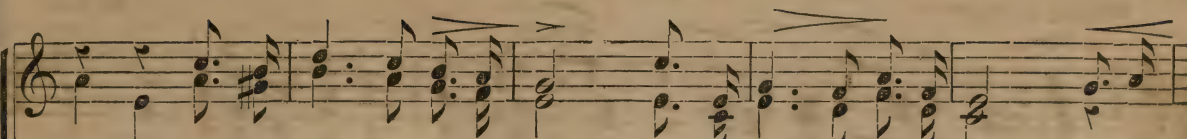
Lively.

1. Like the lark, would I were sing - ing Through the a - zure plains on  
 2. Like the lark, would I were drink - ing Draughts of pur - est morn - ing  
 3. Like the lark, 'twixt earth and heav - en Could I free - ly float a -

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. It contains three vocal lines with lyrics. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment. The music is marked 'Lively.' and includes various musical notations such as slurs, ties, and repeat signs.

high, O - ver hill and val - ley bring - ing, O - ver hill and val - ley  
 air, Till on dew - y flow'r - ets sink - ing, Till on dew - y flow'r - ets  
 long I would riv - et earth to heav - en, I would riv - et earth to

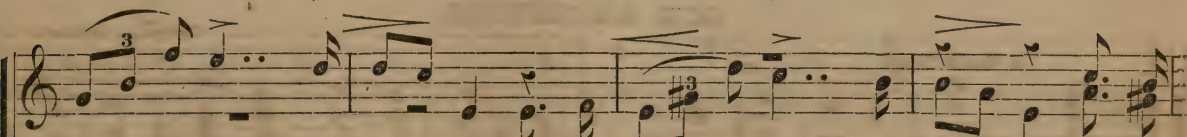
This section continues the musical score from the previous block. It features the same two-staff format (treble and bass clef, one sharp key signature, 3/4 time). The lyrics continue across the vocal lines. The musical notation includes slurs, ties, and repeat signs, indicating the continuation of the melody and accompaniment.



bring - ing Dreams of spring a - long the sky,  
sink - ing I could bask in fragrance rare,  
heav - en With the ma - gic of my song,

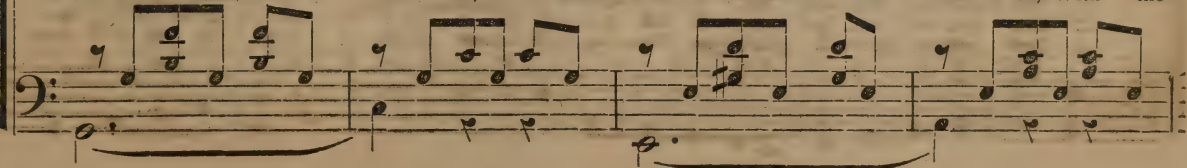
Dreams of spring a - long the sky.  
I could bask in fragrance rare,  
With the ma - gic of my song,

O - ver  
Till on  
I would



hill and val - ley bring - ing, O - ver  
dew - y flow'r - ets sink - ing, Till on  
riv - et earth to heav - en, I would

hill and val - ley bring - ing Dreams of  
dew - y flow'r - ets sink - ing, I could  
riv - et earth to heav - en, With the



spring a - long the sky, Dreams of spring along the sky.  
 bask in fra-grance rare, I could bask in fragrance rare.  
 mag ic of my song, With the mag ic of my song.

## OUR ANCESTORS.

In March Time.

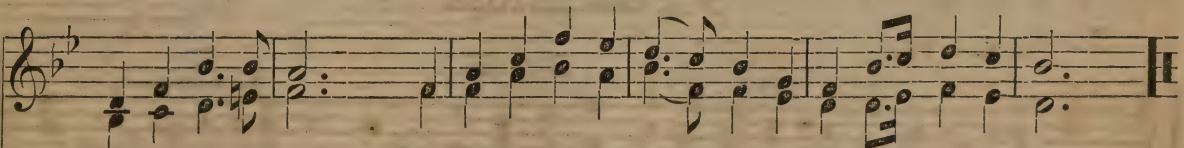
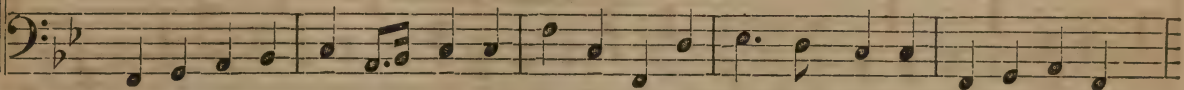
From the German.

1. The names both high and ho - ly, The names of oth - er days, — Have reach'd us thro' all  
 2. The sun, tho' far, has pow - er To nour-ish and to warm; Our ances - tor's ex-  
 3. Our bosoms beat with pleas - ure, When we these names rehearse; Then, let us do them



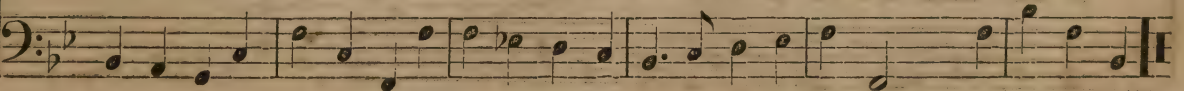
a - ges, Ill - lum'd by glo - ry's rays.  
 am - ple Should keep us from all harm.  
 hon - or In lof - ty song and verse.

These names de - fy ob - li - vion, And  
 They fought and fell for free - dom, - They  
 Let us re - solve sincere - ly With



form a starry host,  
 tyrant force withstood,  
 heart, and mouth and hand,

The pride of fu - ture na - tions, And their de - scendant's boast.  
 Their oath was never brok - en, Their simple word held good.  
 To im - i - tate our fath - ers And love our fath - er - land.





Words by W. W. Fosdick, Esq.  
Allegretto.

Music by G. F. Root.

Let sailors sing of ocean deep, Let soldiers praise their armor, But in my heart this

The first system of the musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of a treble and a bass staff. The melody is primarily in the treble staff, while the bass staff provides a simple harmonic accompaniment. The lyrics are placed below the notes.

## 1st Division.

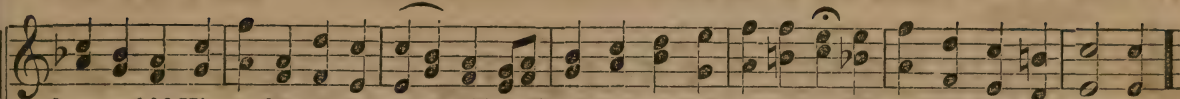
toast I'll keep, The In-de-pend-ent Farmer. He cares not how the world may move, No doubts nor fears con-

The second system continues the melody. The first division is marked with a vertical bar line. The lyrics continue below the notes.

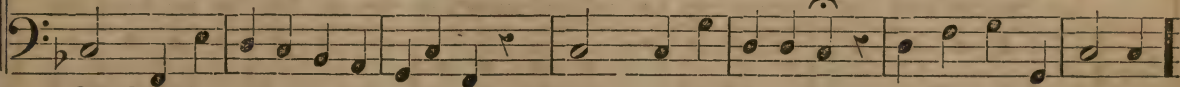
## 2d Division.

found him, His lit-tle flock is linked in love as household angels round him. The gray old barn whose

The second division is marked with a vertical bar line. The melody concludes with a final chord. The lyrics continue below the notes.



doors enfold His ample store in measure, More rich than heaps of hoarded gold, A precious blessed treasure.

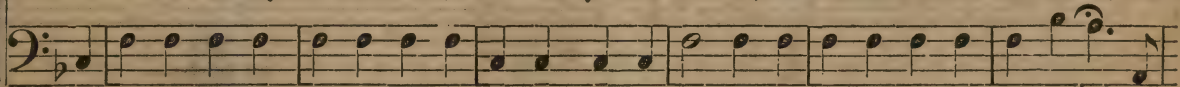


Sva. bassa.

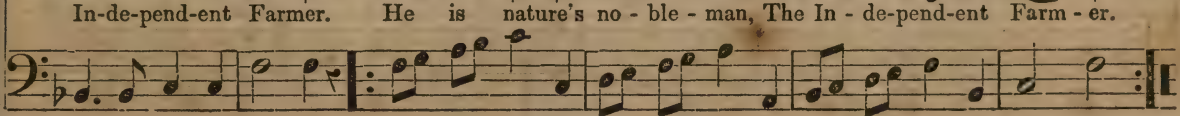
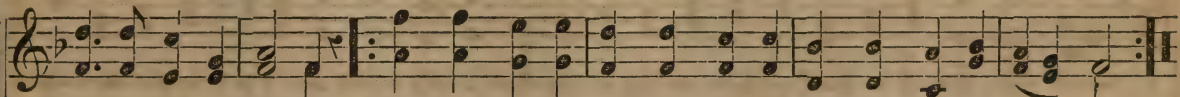
Chorus.



He loves his country and his friends, His hon-es-ty's his ar-mor, He's nature's no-ble-man in life, The



In-de-pend-ent Farmer. He is nature's no - ble - man, The In - de-pend-ent Farm - er.



## STAR-SPANGLED BANNER.

*Maestoso.*

1 { Oh say, can you see, by the dawn's early light, What so proudly we hail'd at the  
Whose broad stripes and bright stars thro' the per-il-ous fight, O'er the ramparts we watch'd were so

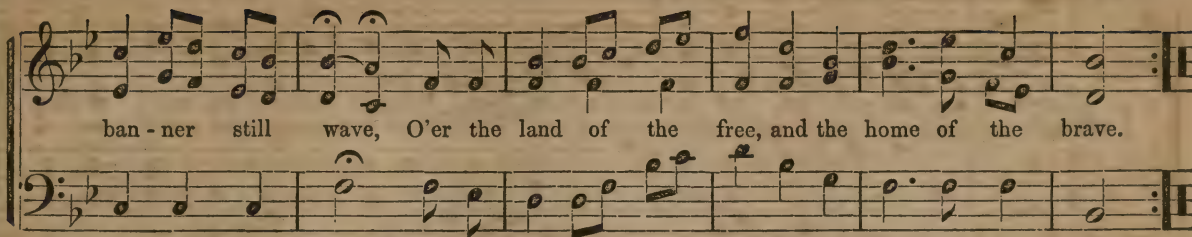
twilight's last gleaming? } And the rocket's red glare, the bombs bursting in air, Gave  
gal-lant-ly streaming; }

**Chorus.**

proof thro' the night that our flag was still there. Oh, say, does the star-spangled

# STAR-SPANGLED BANNER. Concluded.

115



2 On the shore dimly seen thro' the mist of the deep,  
Where the foe's haughty host in dread silence re-  
poses,

What is that, which the breeze o'er the towering steep,  
As it fitfully blows, half conceals, half discloses?  
Now it catches the gleam of the morning's first beam,  
In full glory reflected now shines on the stream;  
'Tis the star-spangled banner, O long may it wave,  
O'er the land of the sea and the home of the brave.

3 Oh! thus be it ever when freemen shall stand  
Between their loved home and war's desolation;  
Blessed with victory and peace, may the Heaven-res-  
cued land  
Praise the power that hath made and preserved us a  
nation

Then conquer we must, when our cause it is just,  
And this be our motto—"In God is our trust!"  
And the star-spangled banner in triumph shall wave,  
O'er the land of the free and the home of the brave.

4 When our land is illumined with liberty's smile,  
If a foe from within strike a blow at her glory,  
Down, down with the traitor that dares to defile  
The flag of her stars and the page of her story!  
By the millions unchained, who our birth-right have  
gained,  
We will keep her bright blazon forever unstained!  
And the star-spangled banner in triumph shall wave  
While the land of the free is the home of the brave.

Last verse by Dr. Oliver Wendell Holmes.



## MANY, MANY YEARS AGO.

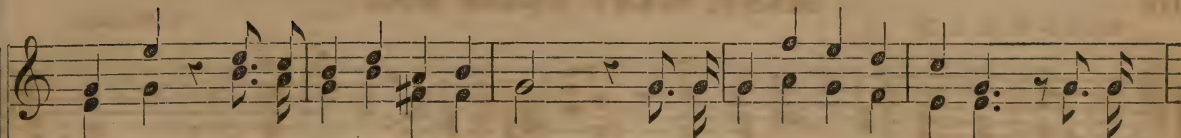
Words by W. D. S., Jr.

H. MILLARD.

*mf* Con espress.

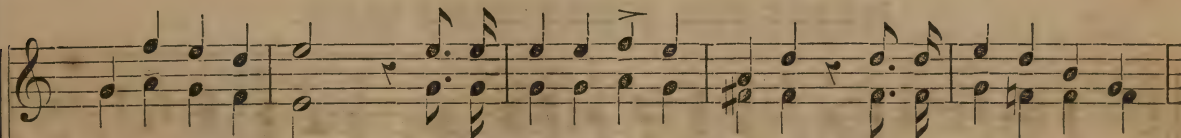
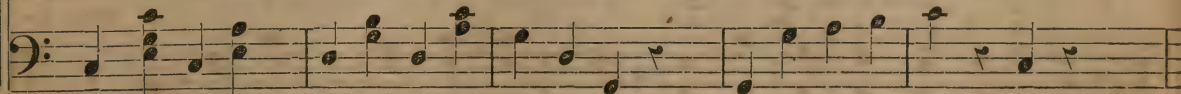
1. There's a
2. There were
3. There are

cot - tage in the val - ley      Close be - side a murm'ring stream,      Where we dwelt in hap - py  
 dear ones there to greet us      When our dai - ly tasks were done,      And we gathered in the  
 graves down in the val - ley      Of the dear ones passed a - way,      And we laid them when in



child-hood,      Waiting for life's changeful dream;  
 cot-tage,      At the setting of the sun;  
 child-hood,      Rang our voices when at play;

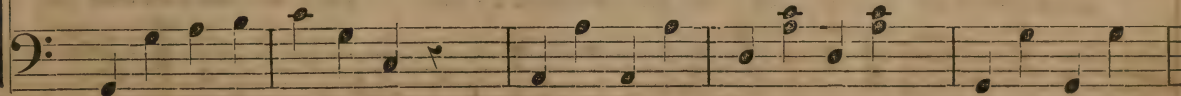
Tho' the cot is old and blacken'd,      And the  
 Father, mother, sister, brother,—      True and  
 And we linger near the dear spot,      While the



hearth has lost its glow.  
 kind thro' weal or woe,  
 zeph-yrs whisper low,

Still we think of bright hours pass'd there,  
 Oh! we miss the home that knew us,  
 That we soon shall sleep be - side those

Many, many years a-  
 Many, many years a-  
 Whom we loved long years a-



## MANY, MANY YEARS AGO. Concluded.

go, Still we think of bright hours passed there many, many, years a - go.  
 go, Oh! we miss the home that knew us many, many, years a - go.  
 go, That we soon shall sleep be - side those whom we loved long years a - go.

## WHERE THE ALPINE ROSES BLOW.

Words by J. OXENFORD.

FR. ABT.

Allegro moderato.

*mf*

1. Where the hills are heav'n a -
2. Where a - mid the Al - pine
3. Where as - cend - ing thro' the

dor - ing, With the mists a - bout them roll'd Where the eve - ning sun is  
 shad - ows, On the lakes the moon - beams float, Where up - on the vel - vet  
 hol - low, Far the herds - man's song is borne, Where the do - cile ech - oes

pour - ing O'er the firs his rud - dy gold, Where the eve - ning sun is pour - ing O'er the  
 mead - ows Free - ly strays the mountain goat, Where up - on the vel - vet mead - ows, Free - ly  
 fol - low With their notes the Al - pine horn, Where the do - cile echoes fol - low With their



The musical score is written for voice and piano. It features two systems of music. The first system includes a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of three sharps (F#, C#, G#). The piano accompaniment is in the bass clef with the same key signature. The vocal line has a dynamic marking of *f* (forte) at the beginning. The lyrics are: "firs his rud-dy gold. Where the Al - pine ros-es blow, Thither, thither would I strays the mountain goat. the Alpine horn." The piano accompaniment consists of a series of chords and single notes. The second system continues the vocal line and piano accompaniment. The vocal line has a dynamic marking of *Dim.* (diminuendo) towards the end. The lyrics are: "go, Where the Al - pine ros - es blow, Thith-er, thith - er would I go." The piano accompaniment continues with similar chordal patterns. The score concludes with a double bar line and repeat signs.

*f*

firs his rud-dy gold. Where the Al - pine ros-es blow, Thither, thither would I  
strays the mountain goat.  
notes the Alpine horn.

*Dim.*

go, Where the Al - pine ros - es blow, Thith-er, thith - er would I go.

# ON A SLOPING BANK RECLINING.

121

ALBERT KELLER.

2d Voice.

On a  
Meeting

*f* *ff*

slop - ing bank re - clin - - ing We have marked the waters glide..... Calmly  
in this cold world nev - - er Here we love'd and here must part..... But my

*p*

## ON A SLOPING BANK RECLINING. Continued.

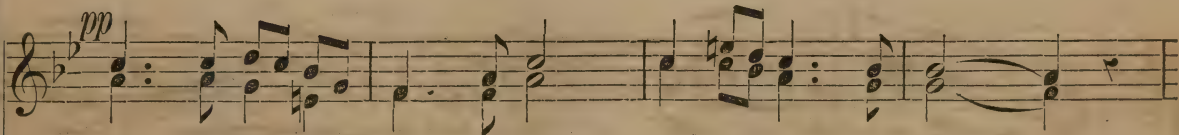
1st Voice.

'neath the moonlight shin-ing— Oft in youth thus side by side On a  
love shall bloom for - ev - er With this sweet scene in my heart; Meet-ing

slop-ing bank re - clin - ing We have marked the waters glide Calm-ly  
in this cold world nev - er Here we loved and here must part, But my



'neath the moonlight shining Oft in youth thus side by side.  
love shall bloom for - ev - er With this sweet scene in my heart.



And have heard from pass - ing boats Mu - sic's clos - ing strain.  
Mem - o - ry will oft re - call Ven - ice' bloom - ing shore.





But for us those changing notes, But for us those changing notes.....  
 But the evening song shall fall, But the evening song shall fall.....

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melody with various note values including quarter, eighth, and sixteenth notes, as well as rests. The lower staff is in bass clef and provides a harmonic accompaniment using chords and single notes. The lyrics are printed between the two staves.

Ne'er shall sound a - gain, Ne'er shall sound a-gain..... On a  
 On my ear no more, On my ear no more.....

The second system of the musical score continues with two staves. The upper staff features a more complex melody with many beamed sixteenth and thirty-second notes. It includes dynamic markings such as *f* (forte) and *Ad lib.* (ad libitum), and a tempo change marking *A tempo.* The lower staff continues the accompaniment. The lyrics are printed between the staves.

### ON A SLOPING BANK RECLINING. Continued.

125

slop-ing bank re - clin - ing      We have marked the waters glide..... Calm-ly

'neath the moonlight shining Oft in youth thus side by side. Oft in

A single staff of music in bass clef, featuring a key signature of one flat (B-flat). The melody consists of eighth and sixteenth notes, with some measures containing beamed sixteenth notes. The notation is in a historical style, with some notes having a 'u' or 'v' above them, possibly indicating a specific articulation or ornament.

## ON A SLOPING BANK RECLINING. Concluded.

youth thus side by side,      Oft in youth thus side by side,

The musical score consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat). It contains a melody with eighth and sixteenth notes, ending with a double bar line. The lower staff is in bass clef with the same key signature, providing a harmonic accompaniment with eighth and sixteenth notes, also ending with a double bar line.

## ROUND. "FREEDOM'S HOME."

1 Far o'er o - cean's spark - ling foam, Here sweet Free - dom sought her home. 2

2 Far o'er o - cean's spark - ling foam, Here sweet Free - dom sought her home. 1

The musical score is for a round in 6/8 time. It features two parts, labeled 1 and 2. Part 1 begins with a treble clef and a key signature of one flat. The melody consists of eighth and sixteenth notes. Part 2 enters with a similar melody, offset by one measure. The score concludes with a double bar line and repeat signs.

# LUTZOW'S WILD HUNT.

127

WEBER.

*Allegro molto.*



1. From yon - der dark for - est what horsemen advance? What sounds from the rocks are rebound -
2. Why roars in yon val - ley the dead - ly fight—What glit - ter - ing swords are clash -
3. 'Tis our hunt! the proud tyrant and das - tard - ly slave, Be - fore our hunt - ers are fly -

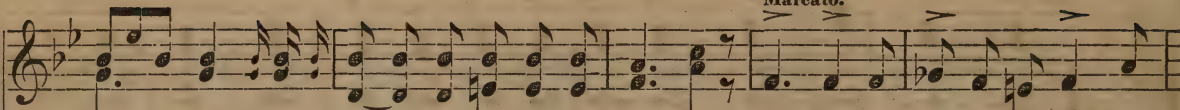


ing? The sun-beams are gleaming on sword and on lance. And loud the shrill trumpet is  
 ing? Our true hearted riders main - tain the right, And the torch of free-dom is  
 ing, And weep not for us if our country we save, Al - though we have saved it





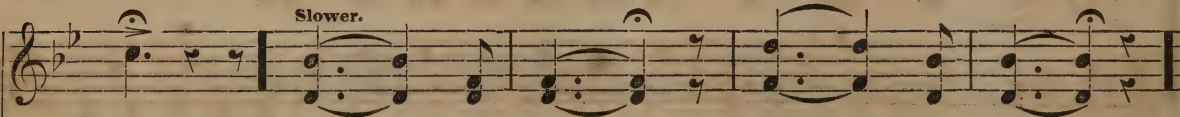
Marcato.



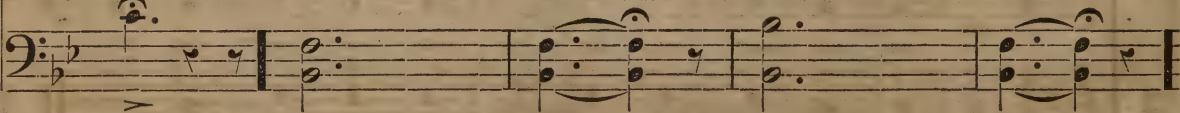
sound - ing: And loud the shrill trumpet is sound - ing. And if you ask what you there be -  
 flash - ing. And the torch of free - dom is flash - ing. And if you ask what you there be -  
 dy - ing! Al - though we have saved it dy - ing. From age to age it shall still be



Slower.



hold— 'Tis the hunt, 'Tis the hunt.  
 hold— 'Tis the hunt, 'Tis the hunt.  
 told— 'Twas the hunt, 'Twas the hunt.



# LUTZOW'S WILD HUNT. Coucluded.

129

*mp* Allegro vivace.

1 & 2. 'Tis the hunt of Lut-zow the free and the bold, the bold  
3. 'Twas

Repeat *f*

1 & 2. 'Tis the hunt of Lut-zow, the free and the bold.  
3. 'Twas

Fine.

## ROUND. "O MUSIC."

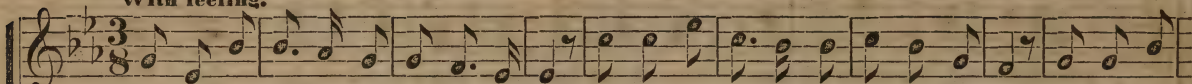
1 O mu-sic, sweet mu-sic, thy prais-es we'll sing, We  
2 will tell of the pleas-ure and glad-ness you

## ROCK ME TO SLEEP, MOTHER.

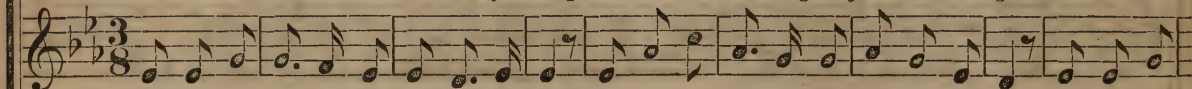
Words by Florence Percy.

Music by Leslie.

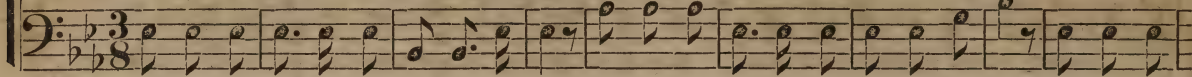
With feeling.



1. Backward, turn backward, oh Time, in your flight, Make me a child again just for to-night! Mother, come



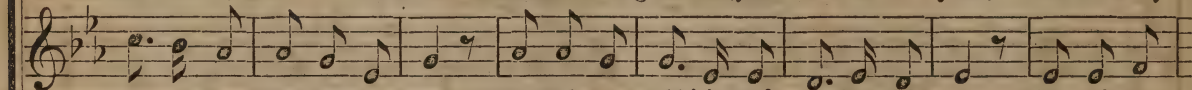
2. O-ver my heart, in the days that are flown, No love like mother-love ev - er has shone ; No other



3. Come, let your brown hair, just lighted with gold, Fall on your shoulders again as of old ; Let it drop



back from the ech - o - less shore, Take me a - gain to your heart as of yore ; Kiss from my



wor - ship a - bides and en-dures, Faith-ful, un - self-ish, and pa-tient, like yours ; None like a



o - ver my forehead, to-night, Shading my faint eyes a - way from the light, For with its

forehead the fur-rows of care, Smooth the few silver threads out of my hair, O - ver my  
mother can charm a - way pain, From the sick soul and the world-wea-ry brain; Slumber's soft  
sunny edged shadows once more, Hap-ly will throng the sweet visions of yore, Lov-ing - ly,

slumbers your lov - ing watch keep; Rock me to sleep, mother, rock me to sleep.  
calms o'er my hea - vy lids creep, Rock me to sleep, mother, rock me to sleep.  
soft - ly, its bright bil-lows sweep; Rock me to sleep, mother, rock me to sleep.



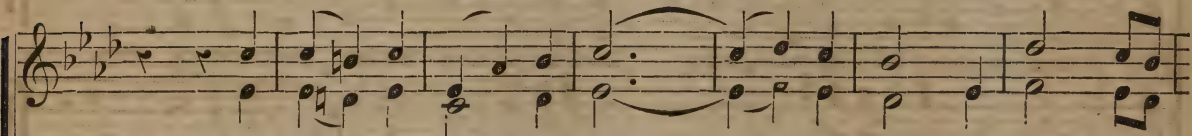
## LOVE LAUNCHED A FAIRY BOAT.

J. H. TULLY.

*Moderato e Grazioso.*

1. Love launched a fai - ry boat,..... On a bright and shin - ing riv - er,

2. But soon the heavens grew dark,..... And wild - ly rushed the current;



And said my bark shall float..... O'er these sun - ny waves for-

Love felt his fra - gile bark..... Must foun - der in the



ev - er,                      The gent - lest gales      shall      fill      the sails,      That bear      me  
tor-rent.                      The tem - pest's gale,      rent      ev' - ry sail,      Love mourned his

on - ward cheerily,                      And thro'      Time's glass      the sand      shall  
fol - ly drearily,                      But Pru - dence found      the boy      a -

## LOVE LAUNCHED A FAIRY BOAT. Continued.

pass From morn 'till ev'n - ing mer - ri - ly, From morn 'till  
ground, And steered him home - ward mer - ri - ly, And steered him

ev'n - ing mer - ri - ly, mer - ri - ly mer - ri - ly. Love launched a  
home - ward mer - ri - ly, mer - ri - ly, mer - ri - ly.

*Rall.* *Ad lib.* *A tempo.*

The first system of the musical score consists of a treble and a bass staff. The treble staff features a melody in G minor (three flats) with a key signature of three flats. It begins with a half note G4, followed by a quarter note A4, a dotted half note Bb4, and a half note C5. A slur covers the next two measures: a quarter note Bb4 and a quarter note A4. This is followed by a half note G4, a quarter note F4, a half note E4, and a quarter note D4. The system ends with a quarter note C4. The bass staff provides a harmonic accompaniment, starting with a half note G2, followed by a quarter note A2, a dotted half note Bb2, and a half note C3. A slur covers the next two measures: a quarter note Bb2 and a quarter note A2. This is followed by a half note G2, a quarter note F2, a half note E2, and a quarter note D2. The system ends with a quarter note C2.

fai - ry boat..... On a bright and flow - ing riv - er,

The second system of the musical score continues the melody and accompaniment. The treble staff begins with a half note G4, followed by a quarter note A4, a dotted half note Bb4, and a half note C5. A slur covers the next two measures: a quarter note Bb4 and a quarter note A4. This is followed by a half note G4, a quarter note F4, a half note E4, and a quarter note D4. The system ends with a quarter note C4. The bass staff provides a harmonic accompaniment, starting with a half note G2, followed by a quarter note A2, a dotted half note Bb2, and a half note C3. A slur covers the next two measures: a quarter note Bb2 and a quarter note A2. This is followed by a half note G2, a quarter note F2, a half note E2, and a quarter note D2. The system ends with a quarter note C2.

And said "my bark shall float, shall float O'er these sun - ny



waves for ev - er, for ev - er, these sun - ny waves for - ev - er.....

The musical score consists of two staves. The upper staff is in treble clef with a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature. It features a melody with eighth and sixteenth notes, some beamed together, and rests. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with chords and single notes. The piece concludes with a double bar line.

## ROUND. "NOW THE SUN."

1 Now the sun sinks in the west, Af - ter la - bor com - eth rest.

2 Now the sun sinks in the west, Af - ter la - bor com - eth rest.

The round is presented in two parts, labeled 1 and 2. Both parts are written on a single staff in treble clef with a 4/4 time signature and a key signature of three flats. Part 1 begins with a repeat sign and ends with a double bar line. Part 2 begins with a repeat sign and ends with a double bar line. The lyrics are printed below the notes.

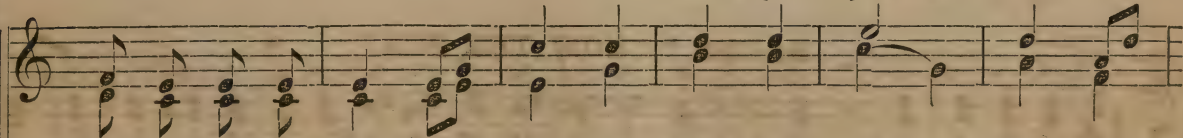
Words by WM. ALLINGHAM.

Music from the German.

*Allegretto.*

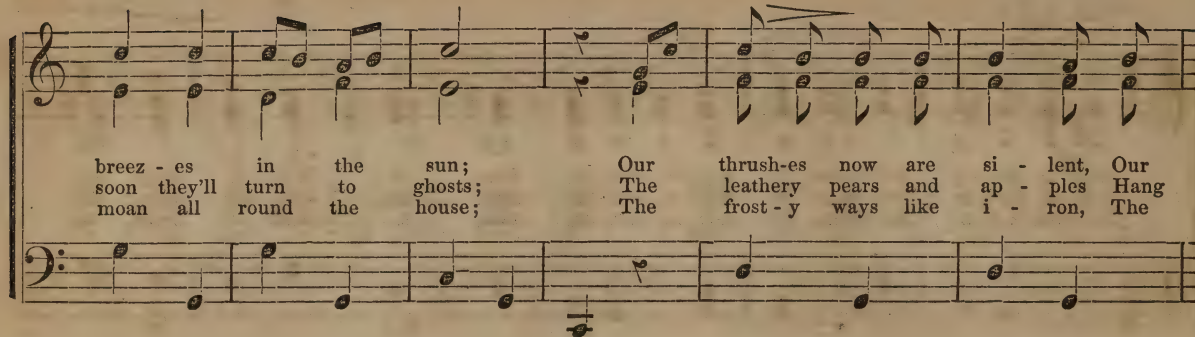


1. Good - bye, good - bye to Sum - mer! For Sum - mer's near - ly done; For
2. Bright yel - low, red and or - ange, The leaves come down in hosts, The
3. The fire - side for the crick - et, The wheat - stack for the mouse, The

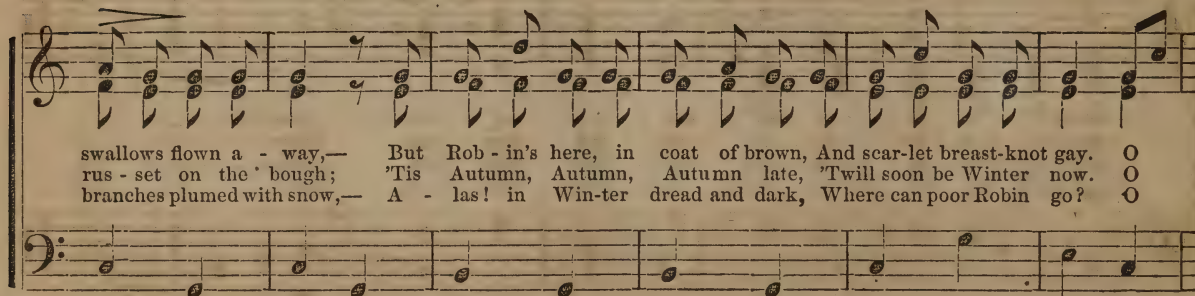


Sum - mer's near - ly done; The gar - den smil - ing faint - ly, Cool  
 leaves come down in hosts, The trees are In - dian Princ - es But  
 wheat-stack for the mouse, When trem - bling night - winds whis - tle, And

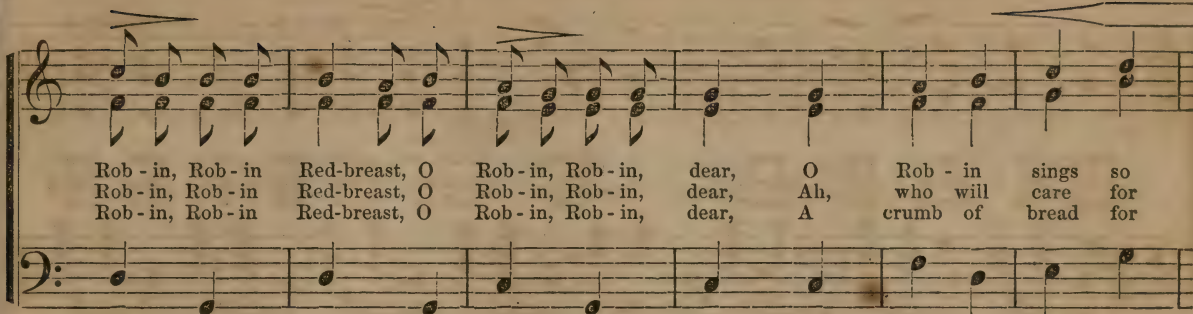




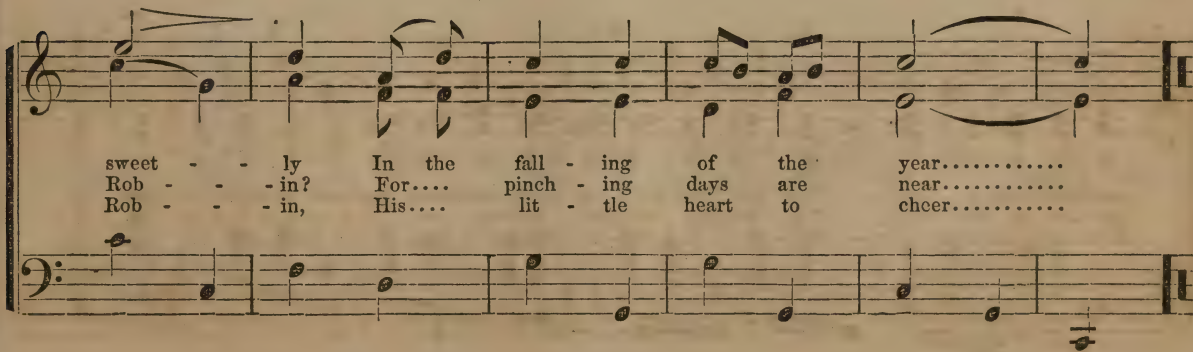
breez - es in the sun; Our thrush-es now are si - lent, Our  
 soon they'll turn to ghosts; The leathery pears and ap - ples Hang  
 moan all round the house; The frost - y ways like i - ron, The



swallows flown a - way,— But Rob - in's here, in coat of brown, And scar-let breast-knot gay. O  
 rus - set on the bough; 'Tis Autumn, Autumn, Autumn late, 'Twill soon be Winter now. O  
 branches plumed with snow,— A - las! in Win-ter dread and dark, Where can poor Robin go? O



Rob - in, Rob - in   Red-breast, O   Rob - in, Rob - in,   dear,   O   Rob - in   sings   so  
 Rob - in, Rob - in   Red-breast, O   Rob - in, Rob - in,   dear,   Ah,   who   will   care   for  
 Rob - in, Rob - in   Red-breast, O   Rob - in, Rob - in,   dear,   A   crumb   of   bread   for



sweet - - ly   In the   fall - ing   of   the   year.....  
 Rob - - - in?   For....   pinch - ing   days   are   near.....  
 Rob - - - in,   His....   lit - tle   heart   to   cheer.....



## YES, I DREAMT I WAS QUEEN OF THE AIR.

S. GLOVER.

1. Yes, I dreamt I was Queen of the Air,..... That I soar'd on a gos - sa - mer  
 2. Yet I would in the bright balmy Air,..... To float and to sing I had

wing..... To the realms of the blue e - ther, where..... The lark loves to soar and to  
 power,..... Unseen soar - ing upwards to bear ..... The breath of each sweet summer

# YES, I DREAMT I WAS QUEEN OF THE AIR. Continued. 141

*A tempo.*

sing;..... To my home in some mag-ic - al star..... I journey'd un - fet - tered and  
flower,..... To lie where the stars all have birth..... At will there to pass to and

*Piu lento.*

*Rit.*

free;..... A - las, that I could fly so far,.... And that on - ly a dream it should  
fro,..... To bear all the sweets from the earth,..... Yet scat - ter them still down be -

*i* *Dim.* *A tempo e con anima.*

be..... Yes, I dreamt I was Queen of the Air,.... That I soar'd on a gos - sa-mer  
low..... Yes, I dreamt I was Queen, &c.

*Sf*

*Cres.*

wing..... To the realms of the blue e - ther where..... The lark loves to soar and to

YES, I DREAMT I WAS QUEEN OF THE AIR. Concluded. 143

The first system of the musical score. The treble clef staff contains a melody starting with a quarter note G4, followed by eighth notes A4, B4, C5, and D5. The next measure has a half note D5 with an accent (^) and a dynamic marking of *f*. This is followed by a quarter note C5, an eighth note B4, and a quarter note A4. The final measure has a half note G4. The bass clef staff provides accompaniment with chords and moving lines.

sing, The lark loves to soar,..... to soar..... and to sing.....

THE VALE OF REST.

From MEYERBEER.

The first system of the musical score for 'THE VALE OF REST.' The treble clef staff begins with a key signature of one sharp (F#) and a common time signature (C). It features a melody with a half rest in the first measure, followed by eighth and quarter notes. The bass clef staff has a similar accompaniment pattern.

1. Beneath the shade..... the flowers were sleep - ing, The weary  
 2. I've wan-dered far,..... all chang - es view - ing, One dream of

The second system of the musical score. The treble clef staff continues the melody with a half note G4, a quarter note F#4, and a quarter note E4. The bass clef staff continues the accompaniment with chords and moving lines.



breaze..... in si - lence creep - ing The sil - ver dew..... their lamps were  
joy..... in vain pur - su - ing, While vi - sions bright..... I've left in

*Rit.*

keep - - ing, In sheltered nook..... or flow'rets' breast, I heard the  
ru - in, The gild - ed barques..... that deck life's breast. Yet one soft

stream..... then on - ward stray - ing Its rip - ples break..... in mur - murs  
voice..... a - gain is sing - ing, The wings of hope..... fresh o - dors

play - ing; While mem'ry sang.... with years.... de - cay - ing, I'll ne'er for -  
bring - ing, While mem'ry back.... thro' tears.... is springing, To dream of

get..... I'll ne'er for - get this vale of rest, sweet vale.... of rest, sweet vale of  
youth..... To dream of youth's sweet vale of rest, sweet vale.... of rest, sweet vale of

rest.  
rest.

1st time. Fine.

*f* *Sp*

## THE LARK.

Translated from the German, by J. K. B.

From MENDELSSOHN.

What charming refrain! O Lark, 'tis thy strain, So blissful to heaven as - cend - ing! Borne upward by thee, I

join thy wild glee, Our voices in mel - o - dy blend - ing, Our voices in mel - o - dy blend - ing:

Our voices to - geth - er, . . . our voices in mel - o - dy blend - ing.

In mel - o - dy blend - ing.

# DON'T FRET.

147

Change sections with other verses.

Vivace.

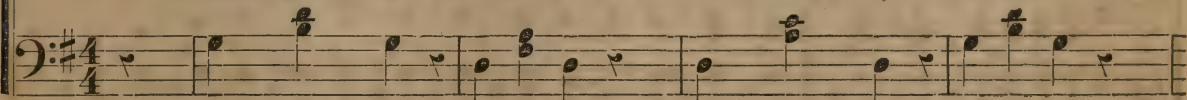
1st Sec.

2d Sec. 1st Sec.

2d Sec. 1st Sec.



1. Has a neighbor injured you? Don't fret, don't fret: You will yet come off the best; Don't fret, don't fret: He's the
2. Has a wicked lie been told? Don't fret, don't fret: It will run itself to death, Don't fret, don't fret: If you
3. Are your enemies at work? Don't fret, don't fret: They can't injure you a whit; Don't fret, don't fret: If they
4. Is adversity your lot? Don't fret, don't fret: Fortune's wheel keeps turning round, Don't fret, don't fret: Every



most to answer for, Never mind it, let it rest, Never mind it, let it rest. Don't fret, don't fret, don't fret.  
 let it quite alone, It will die for want of breath, It will die for want of breath. Don't fret, don't fret, don't fret.  
 find you heed them not, They will soon be glad to quit, They will soon be glad to quit. Don't fret, don't fret, don't fret,  
 spoke will reach the top, Which like you is going down; Which like you is going down. Don't fret, don't fret, don't fret.





## HAPPY AND LIGHT.

From the "Bohemian Girl."

Sop.

Hap - py and light of heart are those who in each oth - er

Alto.

faith re - pose. Hap - py and light of heart are those who in each oth - er

faith re - pose. Hap - py and light, and light of heart are those Who faith re -

pose, in each oth - er faith re - pose, ah! Hap - py and light of heart are those Who

## HAPPY AND LIGHT. Continued.

in each oth - er faith re - pose. Who in each oth - er, Who in each oth - er,

This system contains the first two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 4/4 time. The first staff has a key signature of one sharp (F#) and a common time signature. The second staff has a key signature of one flat (Bb) and a common time signature. The lyrics are written below the staves.

Who in each oth - er faith..... re - pose. Hap - py and light of

This system contains the next two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music is in 4/4 time. The first staff has a key signature of one sharp (F#) and a common time signature. The second staff has a key signature of one flat (Bb) and a common time signature. The lyrics are written below the staves.

heart are those Who in each oth - er faith re- pose, Who in each oth - er faith re- pose, re-

pose, Hap - py and light, Hap - py and light, Who in each

8va ~~~~~ 8va ~~~~~

The musical score is written for three parts: Treble, Bass, and a lower Treble part. The first system contains the lyrics 'heart are those Who in each oth - er faith re- pose, Who in each oth - er faith re- pose, re-'. The second system contains 'pose, Hap - py and light, Hap - py and light, Who in each'. The third system features two '8va' markings with wavy lines, indicating an octave shift for the upper parts. The score includes various musical notations such as notes, rests, and dynamic markings like 'f' and 'ff'.



## HAPPY AND LIGHT. Concluded.

oth - - - er faith re - pose, their faith re - pose.

This musical score is for a three-part setting. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The melody is written in a simple, folk-like style. The lyrics are: "oth - - - er faith re - pose, their faith re - pose."

## ROUND. "WINTER."

1 Oh how loud howls the wind through the for - est dark and drear.

2 See the leaves, how they fly from the trees black and bare.

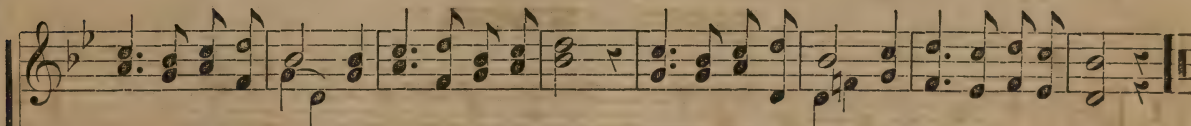
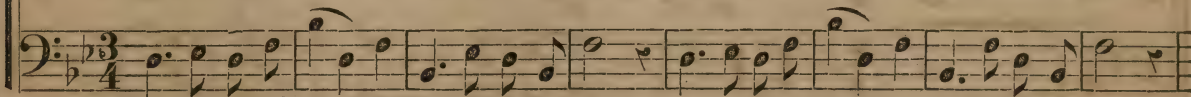
This musical score is for a round in treble clef with a key signature of one sharp (F#) and a common time signature (C). The melody is simple and folk-like. The lyrics are: "Oh how loud howls the wind through the for - est dark and drear. See the leaves, how they fly from the trees black and bare."

Quietly.

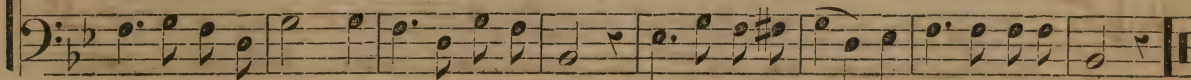
Melody by J. J. ROSSEAU, on three tones only.



1. How I love to see thee, Golden evening sun!      How I love to see thee, When the day is done,  
 2. When in tranquil glory, Thou didst sink to rest,      Then what heavenly rapture Filled my burning breast.

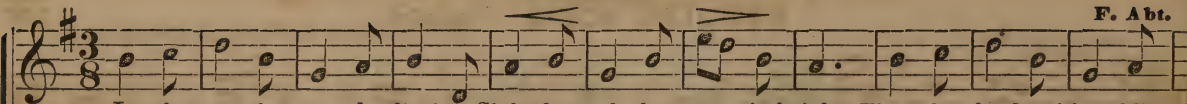


Sweetly thou recallest Childhood's joyous days,      Hours when I so fondly Watched thy evening blaze.  
 Thus I wished in childhood, When I gazed on thee!      Wished my heavenly path-way Like thine own may be.



## EVENING SONG.

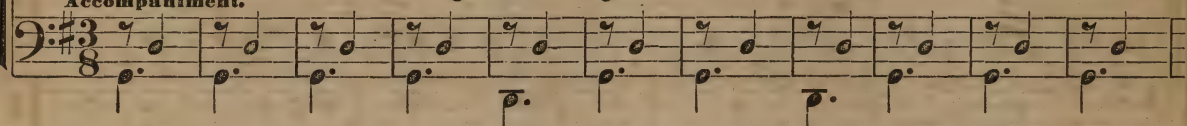
F. Abt.



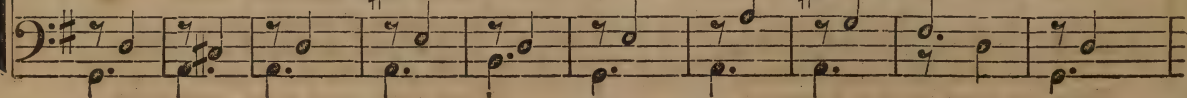
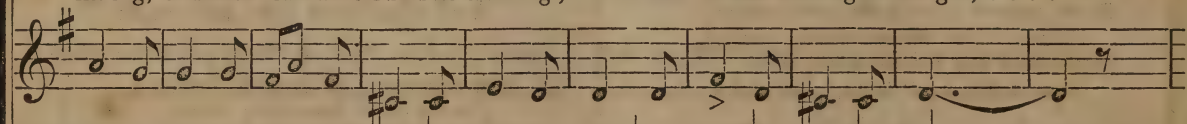
1. In the west the sun de-clin-ing, Sinks beneath the mountain height, Tints the clouds with golden

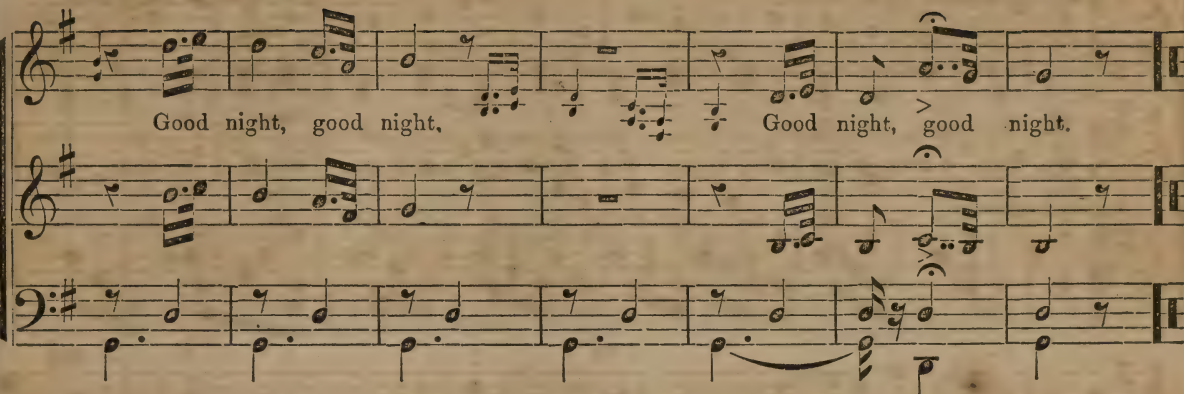


Accompaniment.



lin-ing, Sets the hills with ru - bies shin-ing ; Then bids all the world good night, . . . .





2

In the wind the grass is bending,  
Flowers now slumber in the shade;  
Birds, to seek their nests are wending,  
Flocks in fold the shepherds tending,  
Homeward hies the mountain maid.  
Good night, good night, good night.

3

Bleaker winds the flowers benumbing;  
On the hearth the cricket sings;  
Home the laden bee flies humming,

And the drowsy bat is coming,  
Darting on his leathern wing.  
Good night, good night, good night.

4

Man now seeks his peaceful dwelling,  
Circles round the ruddy blaze;  
Of the sweets of labor telling,  
Till his heart with rapture swelling,  
Grateful gives his Maker praise.  
Good night, good night, good night.

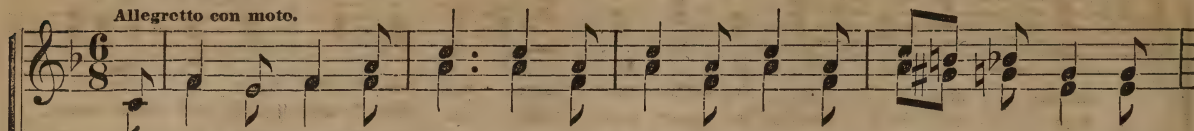


# "THE DAWN IS BREAKING O'ER US."

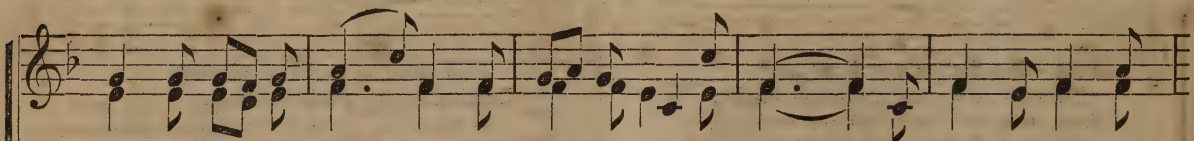
Words adapted from THOS. MOORE.

Music arranged from AUBER.

*Allegretto con moto.*

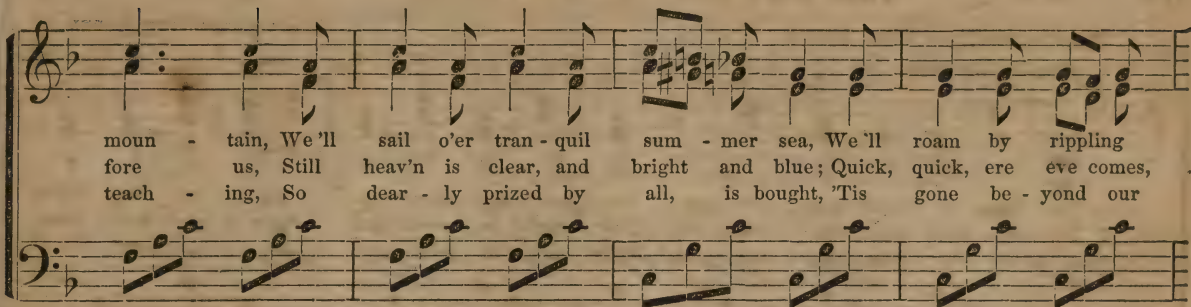


1. The dawn is break - ing o'er us, See heav'n hath caught its gold - en hue! We've
2. But see, while we're de - cid - ing How best to spend the sum - mer day, The
3. A - las, why thus de - lay - ing? We're now at ev'n - ing's qui - et hour; Its

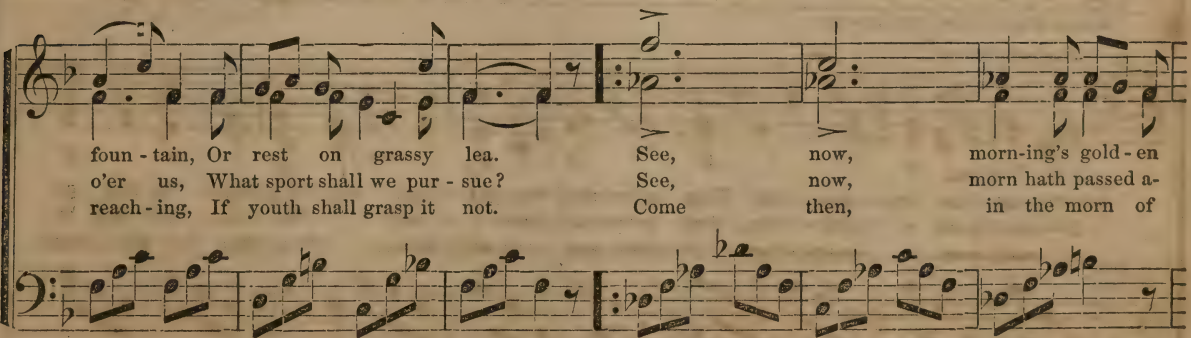


day's long light be - fore us, What sport shall we pur - sue? We'll climb the crag - gy  
 di - al's hand is glid - ing, And morn hath passed a - way! But come, we've time be -  
 fare - well beam is play - ing O'er hill and wave and bower. 'Tis thus that wis - dom's





moun - tain, We'll sail o'er tran - quil sum - mer sea, We'll roam by rippling  
fore us, Still heav'n is clear, and bright and blue; Quick, quick, ere eve comes,  
teach - ing, So dear - ly prized by all, is bought, 'Tis gone be - yond our



foun - tain, Or rest on grassy lea. See, now, morn - ing's gold - en  
o'er us, What sport shall we pur - sue? See, now, morn hath passed a -  
reach - ing, If youth shall grasp it not. Come then, in the morn of

hue! We've day's long light be - fore us, What sport shall we pur - sue?  
 way! Quick, quick, ere eve comes o'er us, What sport shall pass the day?  
 life, Take wis - dom for your guid - ance Amid all scenes of strife.

## UNDER THE GREENWOOD TREE.

Words adapted from SHAKSPERE.

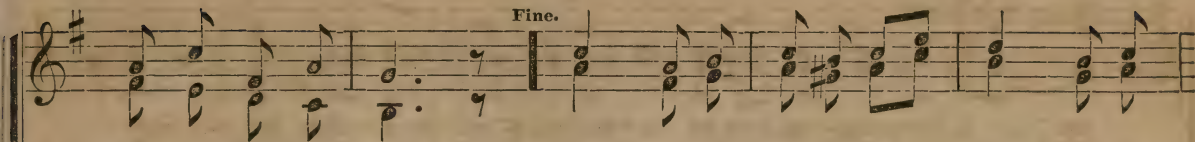
Arranged from AUBER.

*Allegretto vivace.*

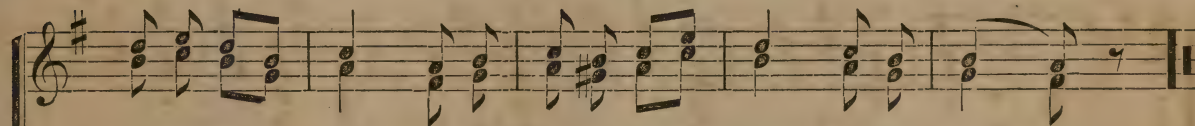
1 Un - der the greenwood tree, Hith - er come, hith - er come; Who loves to lie with me,  
 2 Who doth am - bi - tion shun, Hith - er come, hith - er come; And from de - ceit doth run,

# UNDER THE GREENWOOD TREE. Concluded.

159



Hith - er, hith - er come ;      And tune his mer - ry note      Un - to the  
Hith - er, hith - er come ;      Where life shall tran - quil be,      As stars thro'



sweet bird's throat,      While his gay ca - rols float      Through the clear sky.....  
heav - en's sea,      Float - ing in har - mo - ny,      Cir - cled by song.....      D.C.





## PIRATES' CHORUS.

Balfé.

*Allegro Moderato.*

Ev - er be hap - py and light as thou art, Pride of the Pi - rate's heart!

Long be thy reign, O'er land and main, By the glaive, by the chart, Queen

of the Pirate's heart! Queen! Ev - er be hap - py and light as thou art, Pride of the Pi - rate's

heart! Pride, pride of the Pi - rate's heart! Pride, pride of the Pi - rate's heart.

## MUSIC ON THE WAVES.

Words by J. E. CARPENTER.

Music by CHAS. W. GLOVER.

1. The winds soft - ly sigh in their mys - ti - cal caves, And the moon gilds the slum - ber - ing  
 3. Thus may our mel - o - dy's ech - o - ing tone, Your blessings re - turn o'er the

The musical score consists of two systems. The first system has a treble staff with a 3/8 time signature and a key signature of one flat (B-flat). It contains two staves of music. The first staff has a melody with eighth and sixteenth notes, and the second staff has a bass line with eighth notes. The lyrics are written below the first staff. The second system has a bass staff with a 3/8 time signature and a key signature of one flat. It contains two staves of music. The first staff has a melody with eighth and sixteenth notes, and the second staff has a bass line with eighth notes. The lyrics are written below the first staff.

seas, The sound of sweet mu - sic comes o - ver the waves Like a  
 seas, De - light - ing and cheer - ing our way, far and lone, Like a

The musical score continues with two systems. The first system has a treble staff with a 3/8 time signature and a key signature of one flat. It contains two staves of music. The first staff has a melody with eighth and sixteenth notes, and the second staff has a bass line with eighth notes. The lyrics are written below the first staff. The second system has a bass staff with a 3/8 time signature and a key signature of one flat. It contains two staves of music. The first staff has a melody with eighth and sixteenth notes, and the second staff has a bass line with eighth notes. The lyrics are written below the first staff.

The first system of the musical score consists of a treble and a bass staff. The treble staff contains a melody with eighth and sixteenth notes, followed by a long note with a fermata. The bass staff provides a harmonic accompaniment with chords and single notes. The lyrics are written below the treble staff.

spi - rit - voice borne on the breeze,..... *p* Faint - ly and low, soft - ly and  
 spi - rit - voice borne on the breeze,..... Faint - ly and low, soft - ly and

The second system of the musical score continues the melody and accompaniment. It includes a 'Cres.' (Crescendo) marking above the treble staff and a 'p' (piano) marking above the treble staff. The lyrics continue below the treble staff.

*Cres.* slow, Heard o'er the waves as they rip - ple and flow; *p* Faint - ly and  
 slow, Heard o'er the waves as they rip - ple and flow; Faint - ly and



## MUSIC ON THE WAVES. Continued.

low, soft - ly and slow, Heard o'er the waves as they rip - ple and flow.

low, soft - ly and slow, Heard o'er the waves as they rip - ple and flow.

A musical score for the song "The Rose Tree". The score is written on two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat). The time signature is 2/4. The music is in common time. The top staff begins with a treble clef, a key signature of one flat, and a time signature of 2/4. It contains a melody with eighth and sixteenth notes, including a triplet. The bottom staff begins with a bass clef, a key signature of one flat, and a time signature of 2/4. It contains a bass line with chords and single notes. The word "Fine." is written above the top staff. The word "f" (forte) is written below the top staff. The word "p" (piano) is written above the bottom staff.

Solo.

2. Is it the song of the Sy-rens that keep Rev-el be-low in their home of the deep? No,

The first system of the musical score consists of three staves. The top staff is a vocal line with a treble clef, marked 'Solo.' It contains a melody with various note values including eighth and sixteenth notes, and rests. The middle staff is a piano accompaniment with a treble clef, featuring chords and single notes. The bottom staff is a piano accompaniment with a bass clef, featuring a steady eighth-note bass line. The lyrics are written below the vocal staff.

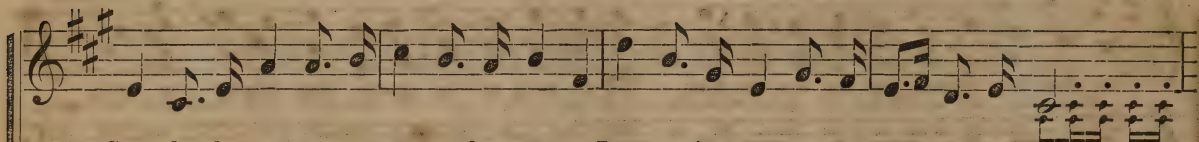
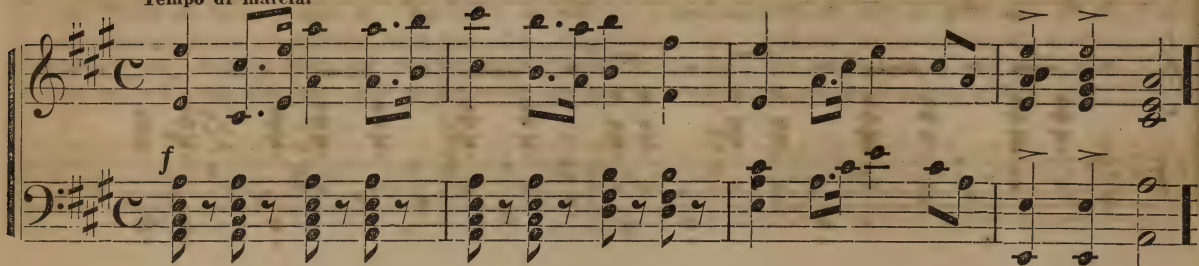
no, from yon distant ship, far o'er the foam, 'Tis the voice of the ab-sent ones singing of home.

The second system of the musical score also consists of three staves. The top staff is a vocal line with a treble clef, continuing the melody from the first system and ending with a double bar line. The middle staff is a piano accompaniment with a treble clef, and the bottom staff is a piano accompaniment with a bass clef. The lyrics are written below the vocal staff. The system concludes with a 'D.C.' (Da Capo) marking above the final measure of the vocal line.

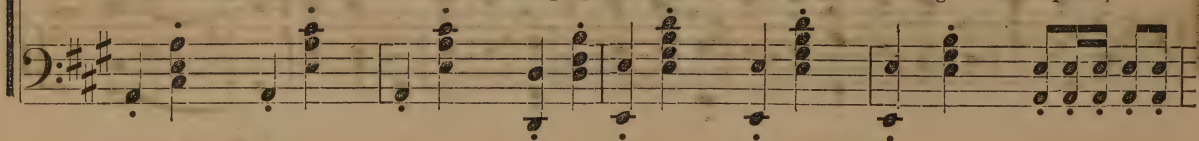
## FOLLOW THE FLAG.

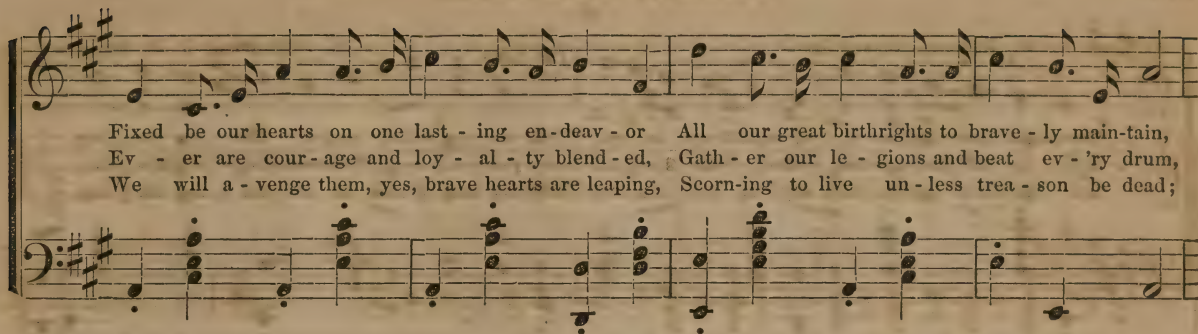
Words by W. DEXTER SMITH, JR.

Music by J. R. THOMAS.

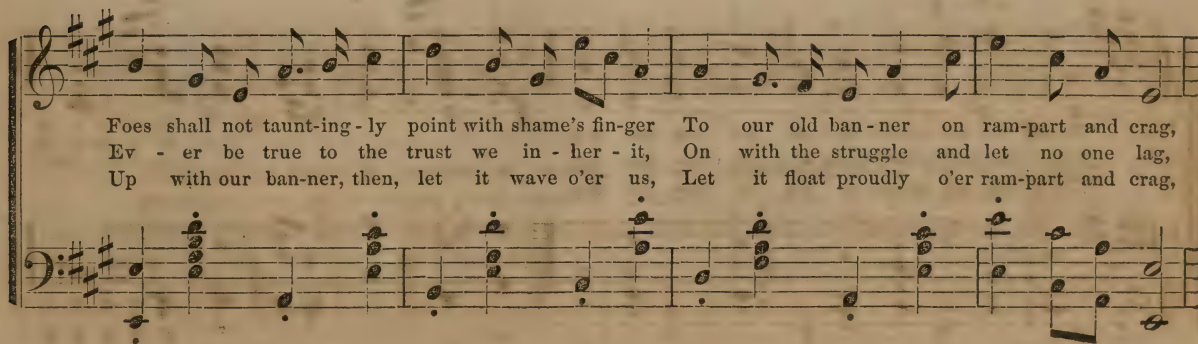
*Tempo di marcia.*

1. Comrades, be true to our coun-try for - ev - er, Let no in - va - der its bright glo - ry stain;
2. Stand by the flag that true hearts have defended, When the fierce tempests of bat - tle shall come,
3. Oh! not in vain are our brave comrades sleeping, On fields where Mars his dark wings hath outspread,





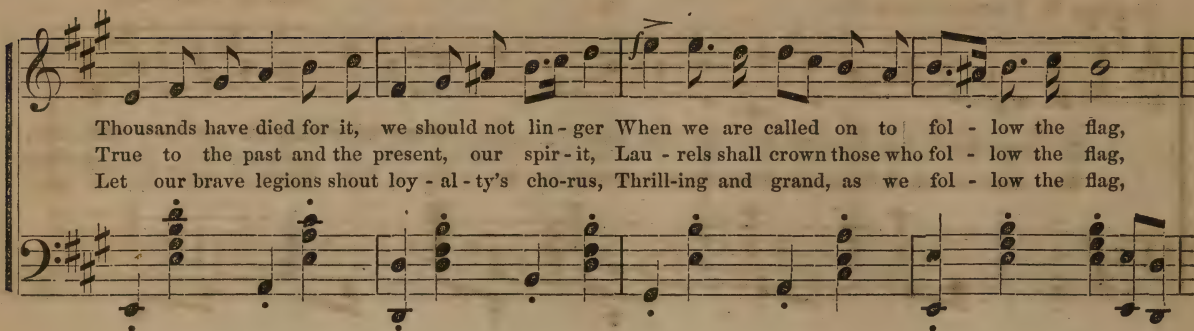
Fixed be our hearts on one last - ing en-deav - or All our great birthrights to brave - ly main-tain,  
 Ev - er are cour-age and loy - al - ty blend-ed, Gath - er our le - gions and beat ev - 'ry drum,  
 We will a - venge them, yes, brave hearts are leaping, Scorn-ing to live un-less trea - son be dead;



Foes shall not taunt-ing - ly point with shame's fin-ger To our old ban-ner on ram-part and crag,  
 Ev - er be true to the trust we in - her - it, On with the struggle and let no one lag,  
 Up with our ban-ner, then, let it wave o'er us, Let it float proudly o'er ram-part and crag,

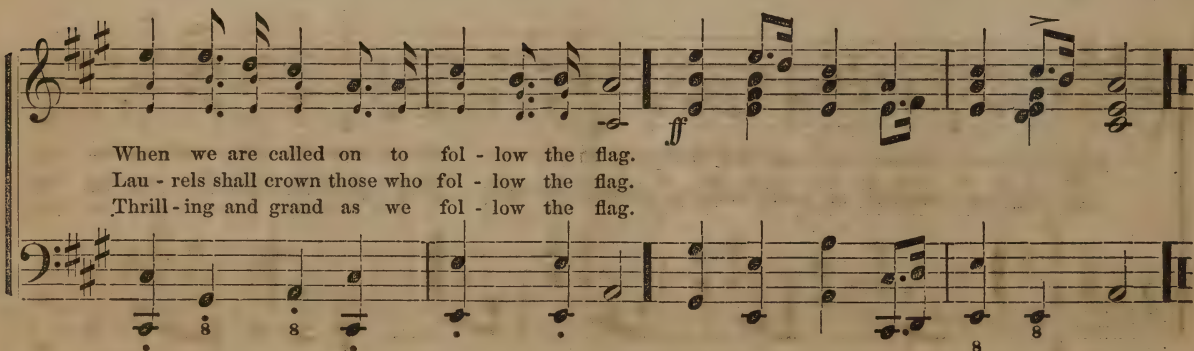


## FOLLOW THE FLAG. Concluded.



Thousands have died for it, we should not lin - ger When we are called on to fol - low the flag,  
True to the past and the present, our spir - it, Lau - rels shall crown those who fol - low the flag,  
Let our brave legions shout loy - al - ty's cho - rus, Thrill - ing and grand, as we fol - low the flag,

The first system of the musical score for 'Follow the Flag'. It consists of a treble and a bass staff, both in the key of D major (indicated by two sharps). The treble staff contains a melody with various note values, including eighth and sixteenth notes, and rests. The bass staff provides a harmonic accompaniment with chords and single notes. The lyrics are written below the treble staff, aligned with the corresponding musical phrases.



When we are called on to fol - low the flag.  
Lau - rels shall crown those who fol - low the flag.  
Thrill - ing and grand as we fol - low the flag.

The second system of the musical score. It continues the melody and accompaniment from the first system. The treble staff features a dynamic marking of 'ff' (fortissimo) at the beginning of the second line. The bass staff includes some notes with an '8' below them, possibly indicating a specific fingering or a measure rest. The lyrics are aligned with the musical phrases.

# HARK! HARK! HARK! WE HEAR THEM COMING!

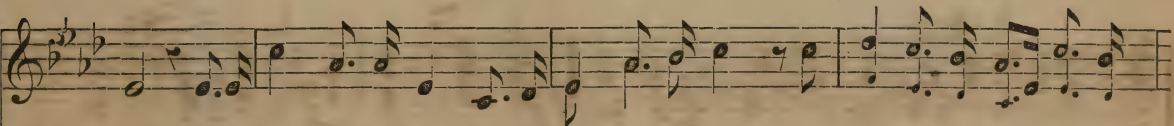
169

Words by W. DEXTER SMITH JR.

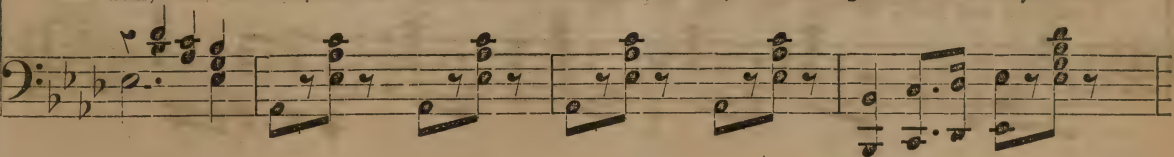
Music by CROMWELL.



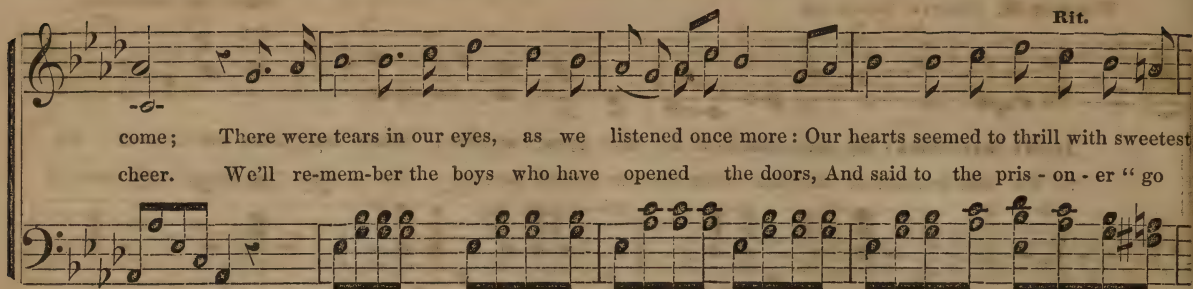
1 We were think - ing of home, yes! of dear ones at home, When faint came the tap of the  
2 We had dreamed of the time when the war should be o'er, We felt that sweet peace hovered



drum, And we listened a - gain for we hoped to be free, We hoped that our brave boys had  
near, And we shouted as mor - tals ne'er shouted be-fore, And gave the brave boys cheer on

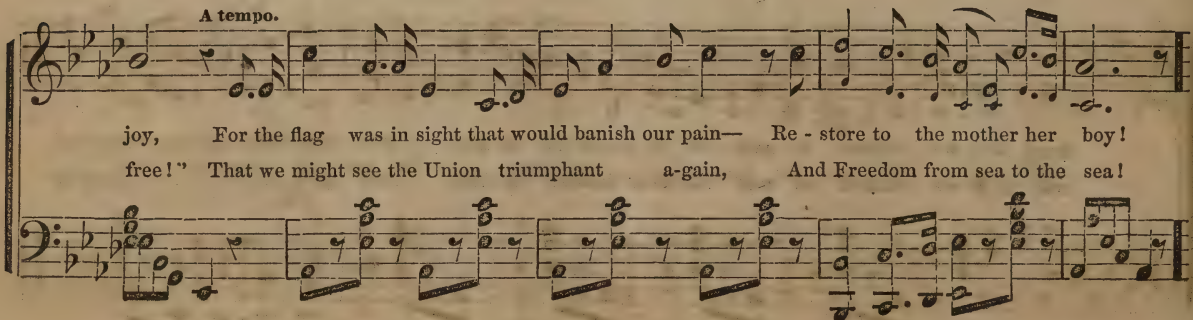


Rit.



come; There were tears in our eyes, as we listened once more: Our hearts seemed to thrill with sweetest cheer. We'll re-mem-ber the boys who have opened the doors, And said to the pris-on-er "go

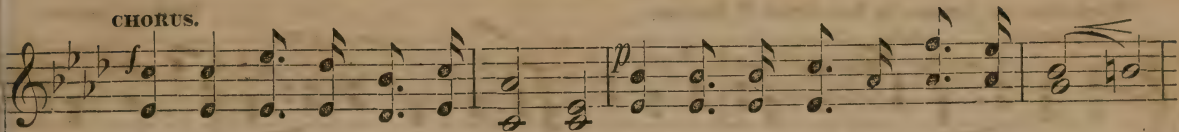
A tempo.



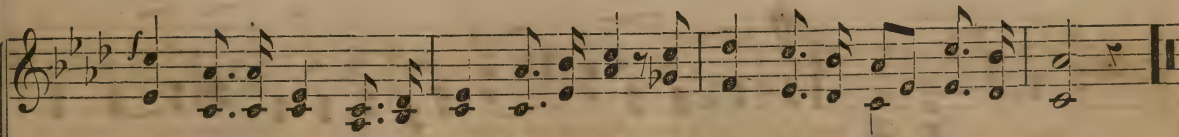
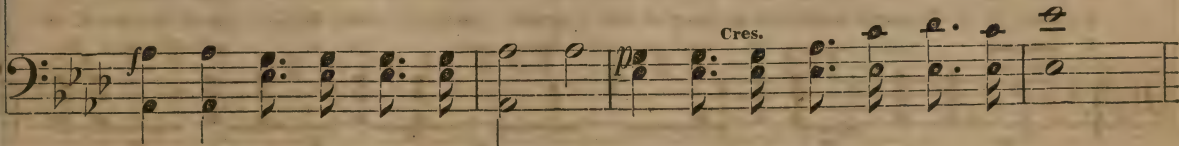
joy, For the flag was in sight that would banish our pain— Re-store to the mother her boy!  
free!" That we might see the Union triumphant a-gain, And Freedom from sea to the sea!

# HARK! HARK! HARK! WE HEAR THEM COMING! Concluded. 171

## CHORUS.



Hark! hark! hark! We hear them com - ing! Loved ones, we'll soon be home with thee;



Oh! ring the bells! boom the guns! shout hur-rah! 'Tis o - ver, and all now are free!





## ALPINE SONG.

Words from the German, by Rev. CHAS. T. BROOKS.

Music by LESLIE.

Allegretto.

Cres.

Cres.

1. On Al - - pine heights, The love of God is shed, On Al - - pine heights The

2. On Al - - pine heights, O'er many a fra - grant heath, On Al - - pine heights O'er

3. On Al - - pine heights, Be - neath his mild blue eye, On Al - - pine heights Be -

Rit.

*mf* A Tempo.

love of God is shed, The love of God is shed, He paints the morning red, The

many a fra - grant heath, O'er many a fragrant heath, The loveliest bree - zes breathe, So

neath his mild blue eye, Be - neath his mild blue eye, Still vales and meadows lie; The

# ALPINE SONG. Concluded.

173

*Ritard.* *A Tempo.*

flow'rets white and blue, And feeds them with his dew. On Al - - pine heights a  
 free and pure the air, His breath seems floating there. On Al - - pine heights a  
 the soaring glacier's ice Gleams like a par - a - dise! On Al - - pine heights a

*Ritard.*

lov - ing Father dwells, On Al - - pine heights a loving Fa - ther dwells.


4 On Alpine heights  
 The silvery streamlets flow,  
 There the bold chamois go;  
 On giddy crags they stand,  
 And drink from his own hand.  
 On Alpine heights a loving, &c.

5 On Alpine heights,  
 In troops all white as snow,  
 The sheep and wild goats go;  
 There in the solitude,  
 He fills their heart with food.  
 On Alpine heights, &c.

6 On Alpine heights  
 The herdsman tends his herds;  
 His shepherd is the Lord;  
 For he who feeds his sheep,  
 Will sure his offspring keep!  
 On Alpine heights, &c.

Words by ADELAIDE PROCTOR.

Music by LESLIE.

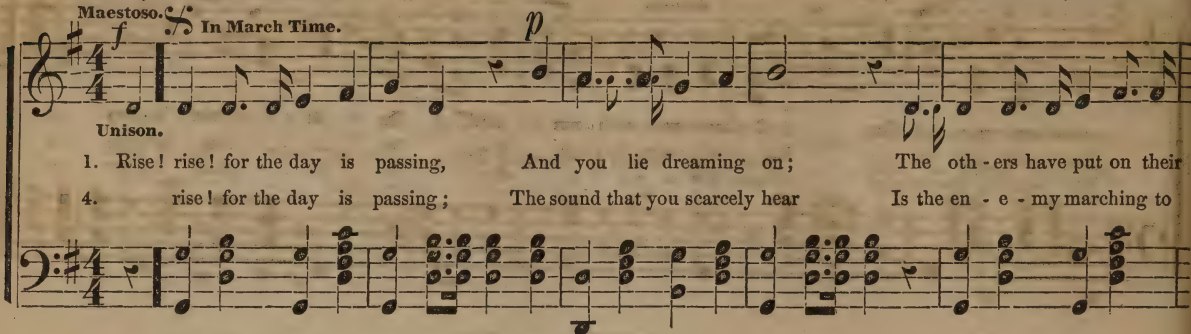
Maestoso.  In March Time.

*f* *p*

Unison.

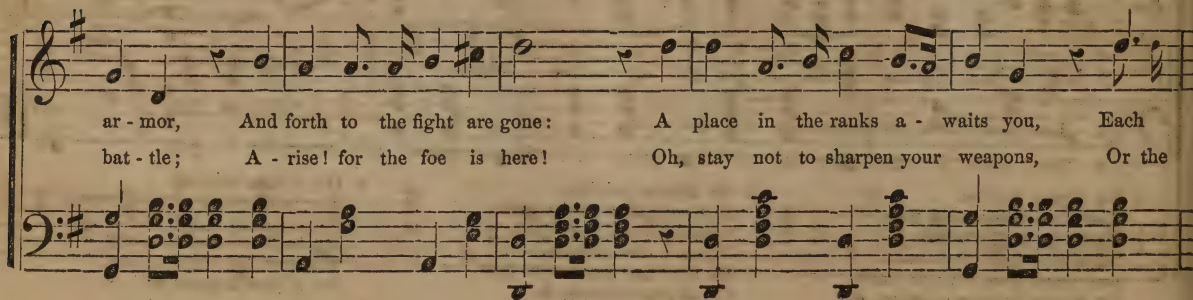
1. Rise! rise! for the day is passing, And you lie dreaming on; The oth - ers have put on their

4. rise! for the day is passing; The sound that you scarcely hear Is the en - e - my marching to

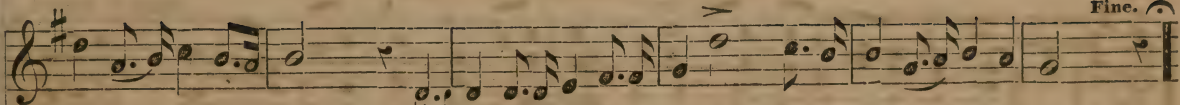


ar - mor, And forth to the fight are gone: A place in the ranks a - waits you, Each

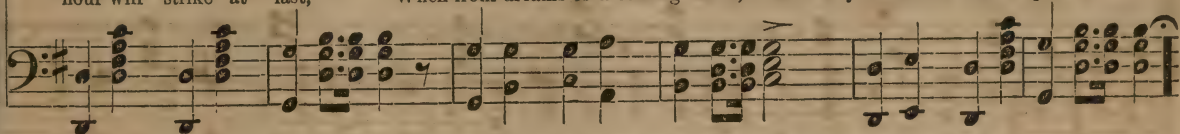
bat - tle; A - rise! for the foe is here! Oh, stay not to sharpen your weapons, Or the



Fine.



one has some part to play      The Past and the Future are nothing,      In the face of the stern To-day.  
 hour will strike at last,      When from dreams of a coming battle,      You may wake to find it past.



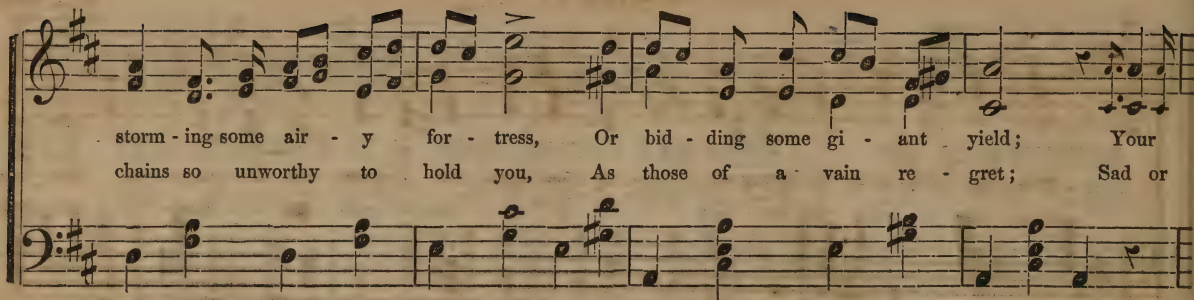
Duet.

*mp*

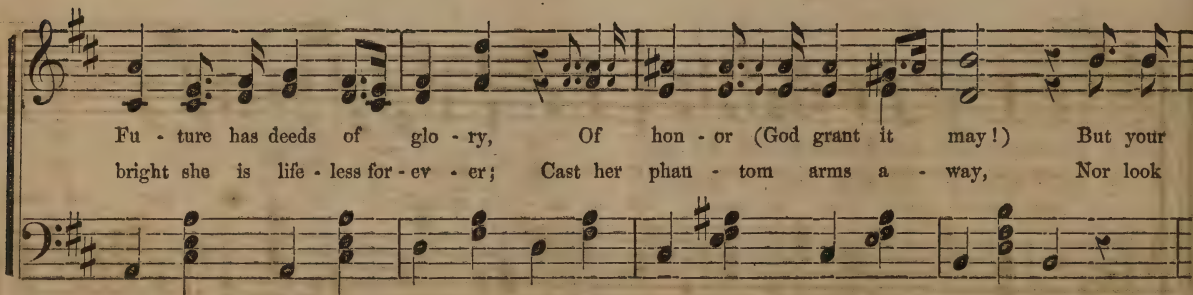
2. Rise! rise! from your dreams of the Fu - ture,      Of gain - ing some hard-fought field;      Of  
 3. Rise! rise! if the Past de - tains you,      Her sunshine and storm for - get;      No







storm - ing some air - y for - tress, Or bid - ding some gi - ant yield; Your  
chains so unworthy to hold you, As those of a vain re - gret; Sad or



Fu - ture has deeds of glo - ry, Of hon - or (God grant it may!) But your  
bright she is life - less for - ev - er; Cast her phan - tom arms a - way, Nor look

# NOW. Concluded.

177

*p* *mf*

arm, it will ne'er be strong-er, Or the need so great as To-day, But your  
back, save to learn the les-son Of a no-bler strife To-day, Nor look

*Cres.* *Dim.* 1st. 2d. D.S.

arm it will ne'er be stronger, Or the need so great as To-day.  
back, save to learn the les-son Of a no-bler strife To - - - day. 4. Rise!

## THE HUNDREDTH PSALM. (Old 100.)

1 Ye na-tions round the earth, re-joyce Be - fore the Lord your sovereign King Serve him with cheer-ful heart and  
 2 The Lord is good, the Lord is kind, His grace is great, his mer - cy sure; And all the race of man shall

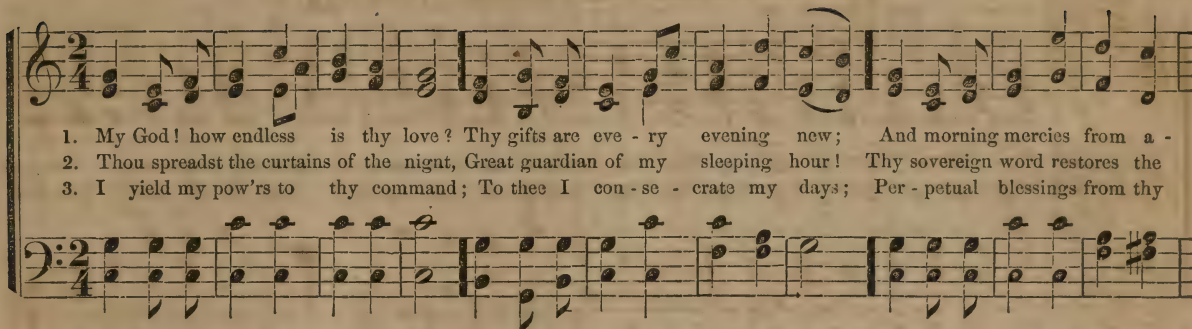
voice, With all your tongues his glo - ry sing.  
 find, His truth from age to age en - dure.

## No. 2.

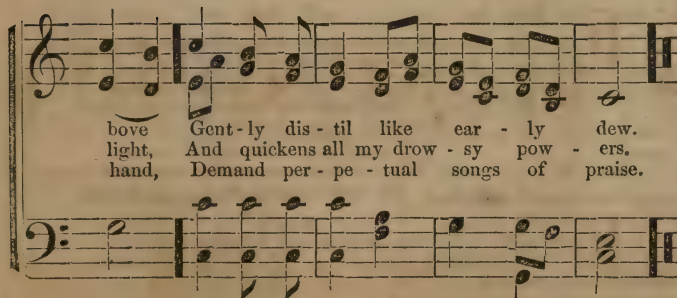
- 1 From all that dwell below the skies,  
 Let the Creator's praise arise;  
 Let the Redeemer's name be sung,  
 Through every land by every tongue.
- 2 Eternal are thy mercies, Lord;  
 Eternal truth attends thy word;  
 Thy praise shall sound from shore to shore,  
 Till suns shall rise and set no more!

## No. 3.

Be thou, O God, exalted high,  
 And as thy glory fills the sky,  
 So let it be on earth displayed,  
 Till thou art here as there obeyed.



1. My God! how endless is thy love? Thy gifts are eve - ry evening new; And morning mercies from a -  
 2. Thou spreadst the curtains of the night, Great guardian of my sleeping hour! Thy sovereign word restores the  
 3. I yield my pow'rs to thy command; To thee I con - se - crate my days; Per - petual blessings from thy

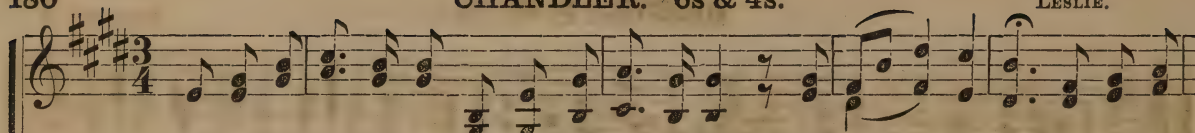


bove Gent - ly dis - til like ear - ly dew.  
 light, And quickens all my drow - sy pow - ers.  
 hand, Demand per - pe - tual songs of praise.


No. 2.

- 1 There is a stream whose gentle flow  
 Supplies the city of our God;  
 Life, love, and joy, still gliding through,  
 And watering our divine abode.
- 2 That sacred stream, thine holy word,  
 Our grief allays, our fear controls;  
 Sweet peace thy promises afford,  
 And give new strength to fainting souls.





1. God bless our na - tive land! Firm may she ev - er stand Through storm and night; When the wild  
2. For her our pray'rs shall rise To God a - bove the skies; On Him we wait. Thou who hast



tem - pests rave, Ru - ler of wind and wave! Do Thou our country save By thy great might.  
heard each sigh, Watching each weep - ing eye, Be thou for - ev - er nigh; God save the State!

## No. 2.

1 Come, thou Almighty King!  
Help us thy name to sing,  
Help us to praise!  
Father all-glorious  
O'er all victorious,  
Come and reign over us,  
Ancient of days!

2 Come thou all gracious Lord!  
By heaven and earth adored,  
Our prayer attend!  
Come and thy children bless;  
Give thy good word success;  
Make thine own holiness  
On us descend!

3 Never from us depart;  
Rule thou in every heart,  
Hence, evermore!  
Thy sovereign majesty,  
May we in glory see,  
And to eternity,  
Love and adore.

ENGLISH.

1. While all the an - gel throng Gives thanks to God on high, Let earth re - peat the  
 2. E - ter - nal, glorious Lord! Let all the saints a - bove, Let all the sons of

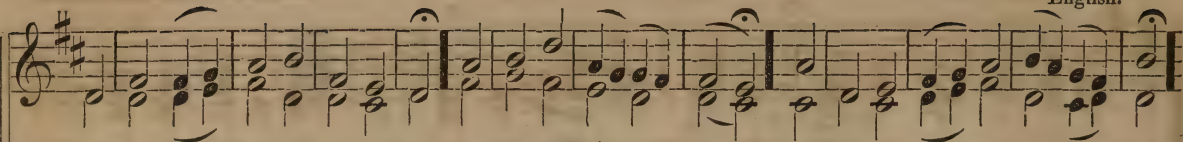
joy - ful song, And ech - o to the sky.  
 men re - cord, And cel - e - brate thy love.

## No. 2.

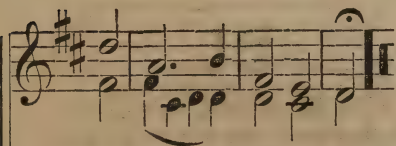
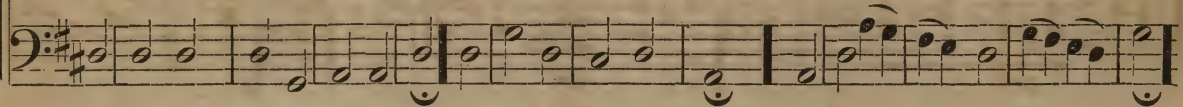
- 1 To-morrow, Lord! is thine,  
 Lodged in thy sovereign hand;  
 And if its sun arise and shine,  
 It shines by thy command.
- 2 The present moment flies,  
 And bears our life away;  
 O, make thy servants truly wise,  
 That they may live to-day.
- 3 Since on this fleeting hour  
 Eternity is hung,  
 Awake by thine almighty power,  
 The aged and the young.

## LAWRENCE. C. M.

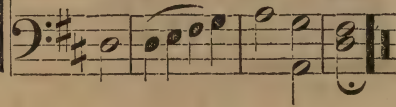
English.



1. Once more my soul the rising day Sa-lutes my wak-ing eyes; Once more my voice thy tri-bute pay  
 2. Night un - to night his name repeats, The day re-news the sound, Wide as the heav'n on which he sits  
 3. Dear God, let all my hours be thine, While I en - joy the light; Then shall my sun in smiles de-cline,



To Him that rules the skies.  
 To turn the seasons round.  
 And bring a pleasant night.



## No. 2.

1. Lord of my life, O may thy praise  
 Employ my noblest powers,  
 Whose goodness lengthens out my  
 days  
 And fills the circling hours!
2. When sleep, death's semblance, o'er  
 me spread,  
 And I unconscious lay,  
 Thy watchful care was round my bed,  
 To guard my feeble clay.
3. O let the same almighty care  
 My waking hours attend:  
 From every danger, every snare,  
 My heedless steps defend.
4. Smile on my minutes as they roll  
 And guide my future days;  
 And let thy goodness fill my soul  
 With gratitude and praise.

Maestoso.

Luther's Judgment Hymn.

1. Great God! what do I see and hear? The end of things created! The trumpet sounds—the graves restore The  
Behold the Judge of man appear, On clouds of glory seated!

8va. bassa.

dead which they contained before! Prepare, my soul, to meet him.

- 2 The dead in Christ shall first arise,  
At the last trumpet's sounding,  
Caught up to meet him in the skies,  
With joy their Lord surrounding;  
No gloomy fears their souls dismay,  
His presence sheds eternal day,  
On those prepared to meet him.
- 3 Great God! what do I see and hear?  
The end of things created!  
Behold the Judge of man appear,  
On clouds of glory seated!  
Low at his cross I view the day,  
When heaven and earth shall pass away,  
And thus prepare to meet him.

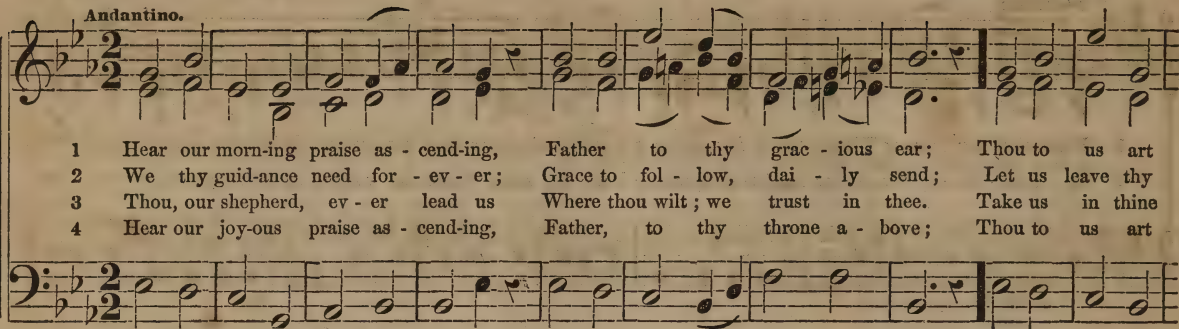
\* Let the melody only be sung. The instruments should supply the harmony.



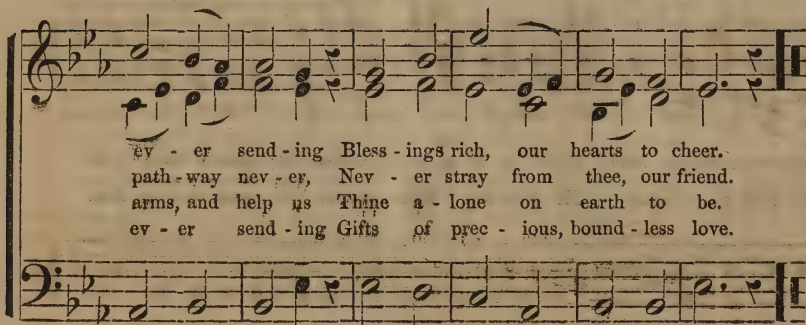
Words by S.

Music from KREUTZER.

Andantino.



1 Hear our morn-ing praise as - cend-ing, Father to thy grac - ious ear; Thou to us art  
 2 We thy guid-ance need for - ev - er; Grace to fol - low, dai - ly send; Let us leave thy  
 3 Thou, our shepherd, ev - er lead us Where thou wilt; we trust in thee. Take us in thine  
 4 Hear our joy-ous praise as - cend-ing, Father, to thy throne a - bove; Thou to us art



ev - er send-ing Bless - ings rich, our hearts to cheer.  
 path-way nev - er, Nev - er stray from thee, our friend.  
 arms, and help us Thine a - lone on earth to be.  
 ev - er send-ing Gifts of prec - ious, bound - less love.

## No. 2.

- 1 Gently, Lord! O gently lead us  
 Through this lonely vale of tears,  
 Through the changes thou'st decreed us,  
 Till our last great change appears.
- 2 When this mortal life is ended,  
 Bid us in thine arms to rest,  
 Till, by angel bands attended,  
 We awake among the blest.

F. SILCHER.

Moderato.



1. Remember thy Creator While youth's fair spring is bright, Before thy cares are greater, Before comes age's night, While
2. Re - mem - ber thy Cre - a - tor Ere life resigns its trust, Ere sinks dissolving nature, And dust returns to dust, Be -



yet the sun shines o'er thee, While stars the darkness cheer, While life is all be - fore thee, Thy great Creator fear.  
fore with God, who gave it, The spirit shall ap - pear, He cries who died to save it, Thy great Creator fear.



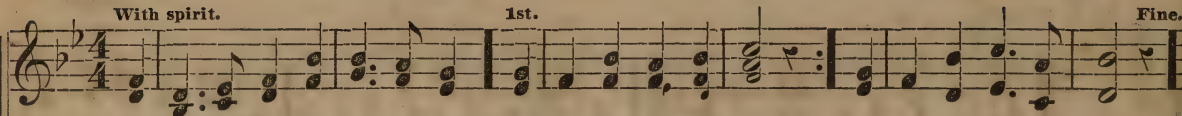
## TRIUMPH P. M.

LESLIE.

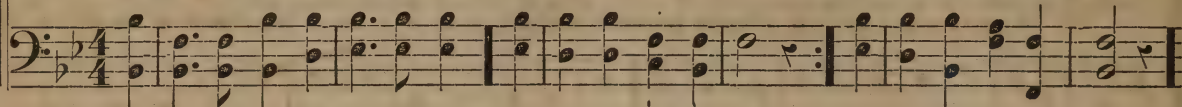
With spirit.

1st.

Fine.

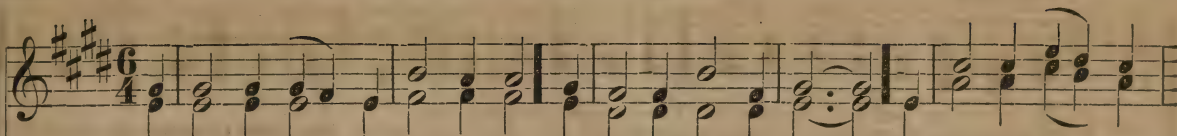


1. { Op - pres-sion shall not always reign; There comes a brighter day,  
 When freedom, burst from every chain, (*Omit*)..... Shall have tri-umph-ant sway.  
 D.C. The hosts of ty - rant wrong assail, (*Omit*)..... And hold e - ter - nal sway.
2. { The hour of tri-umph comes apace, The fat - ed promised hour,  
 When earth up - on a ransomed race (*Omit*)..... Her bounteous gifts shall shower.  
 D.C. Let trump on trump the triumph tell (*Omit*)..... Of heaven's redeeming power.

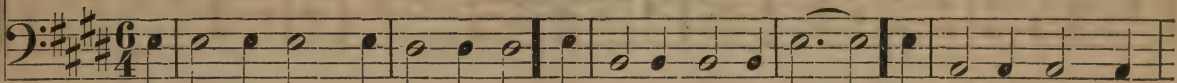


Then right shall o - ver might pre - vail, And truth, like he - ro armed in mail,  
 Ring, Lib - er - ty, thy glo - rious bell! Bid high thy sa - cred ban - ner swell!

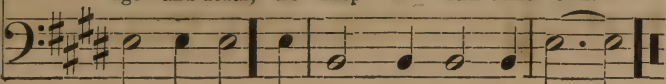




1. By cool Si - lo - am's shad-y rill How fair the lil - y grows! How sweet the breath be-
2. Lo! such the child whose ear-ly feet The paths of peace have trod, Whose se-cret heart with
3. By cool Si - lo - am's shad-y rill The lil-y must de - cay; The rose, that blooms be -
4. O thou who giv - est life and breath, We seek thy grace a - lone, In child-hood, manhood,



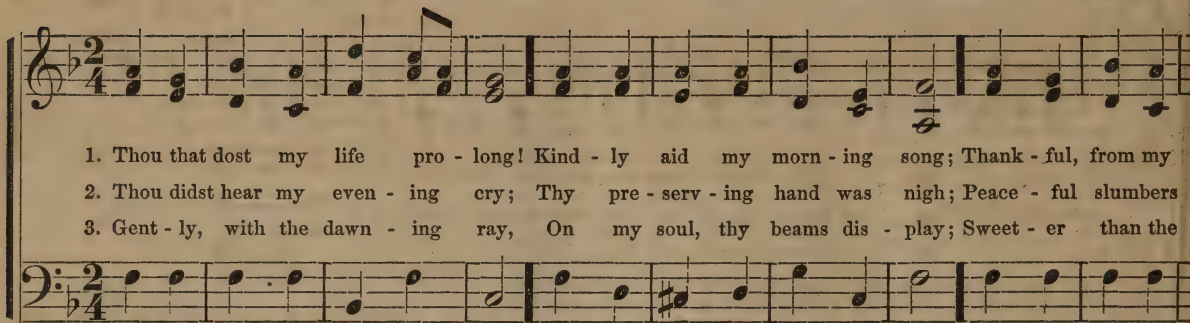
neath the hill Of Sha - ron's dew - y rose.  
 in-fluence sweet, Is up - ward drawn to God.  
 neath the hill Must short - ly fade a - way.  
 age and death, To keep us still thine own.



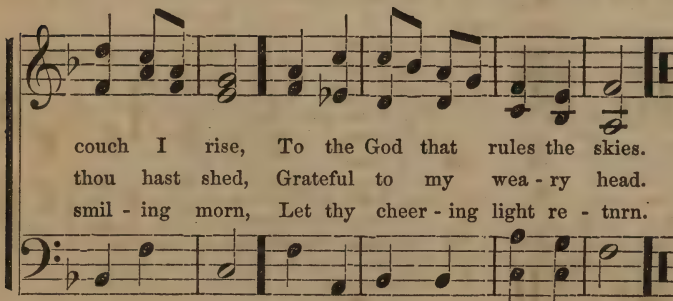
## No. 2.

- 1 How shall the young secure their hearts,  
 And guard their lives from sin?  
 Thy word the choicest rules imparts  
 To keep the conscience clean.
- 2 'Tis like the sun, a heav'nly light,  
 That guides us all the day;  
 And through the dangers of the night,  
 A lamp to lead our way.
- 3 Thy word is everlasting truth;  
 How pure is every page!  
 That holy book shall guide our youth,  
 And well support our age.





1. Thou that dost my life pro - long! Kind - ly aid my morn - ing song; Thank - ful, from my  
 2. Thou didst hear my even - ing cry; Thy pre - serv - ing hand was nigh; Peace - ful slumbers  
 3. Gent - ly, with the dawn - ing ray, On my soul, thy beams dis - play; Sweet - er than the



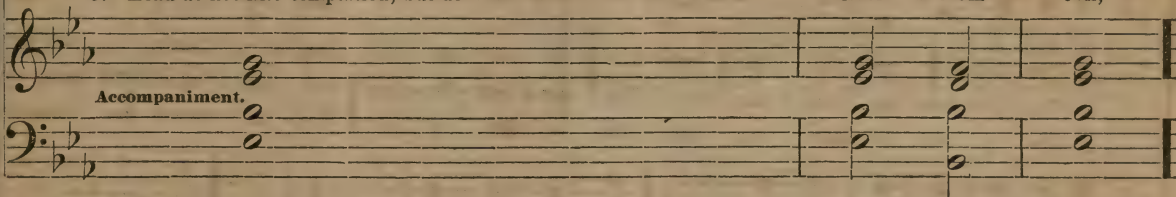
couch I rise, To the God that rules the skies.  
 thou hast shed, Grateful to my wea - ry head.  
 smil - ing morn, Let thy cheer - ing light re - turn.

## No. 2.

- 1 Softly now the light of day  
 Fades upon my sight away;  
 Free from care, from labor free,  
 Lord, I would commune with thee.
- 2 Thou, whose all-pervading eye  
 Naught escapes, without, within:  
 Pardon each infirmity,  
 Open fault, and secret sin.
- 3 Soon for me, the light of day  
 Shall forever pass away;  
 Then, from sin and sorrow free,  
 Take me, Lord, to dwell with thee.



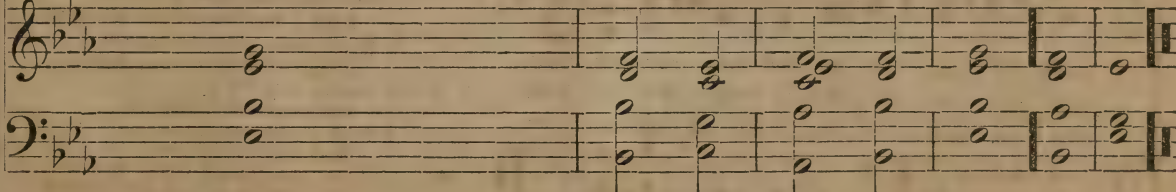
- |   |      |         |        |
|---|------|---------|--------|
| 1. Our Father, who art in heaven, hallowed..... | be   | thy     | name,  |
| 2. Give us this day our.....                    | dai  | ly      | bread, |
| 3. Lead us not into temptation, but de.....     | live | us from | evil,  |



Accompaniment.

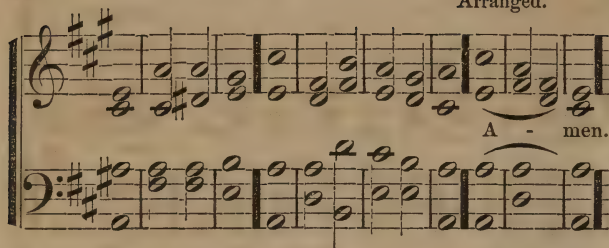


Thy kingdom come, thy will be done on.....	earth	as it	is	in	heaven.
And forgive us our trespasses, as we forgive.....	those	who	trespass	a -	gainst us.
For thine is the kingdom, and the power, and the.	glory,	for	- ever	and	ever. A - men.



# 190 Chant No. 2.

Arranged.

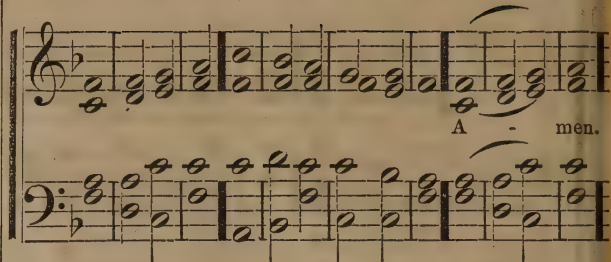


Ps. LXVII.

1. God be merciful unto | us, and | bless us :  
And cause his | face to | shine up- | on us.
2. That thy way may be | known up-•on | earth,  
Thy saving | health a- | mong all | nations.
3. Let the people praise | thee, O | God :  
Let | all the | people | praise thee.
4. O let the nations be glad, and | sing for | joy :  
For thou shalt judge the people righteously, and gov-  
ern the | na-• tions up- | on the | earth.
5. Let the people praise | thee, O | God :  
Let | all the | people | praise thee.
6. Then shall the earth | yield her | increase,  
And God, even | our own | God shall | bless us.
7. God | shall— | bless us,  
And all the ends of the | earth shall | fear— | him. ||  
Amen.

# Chant No. 3.

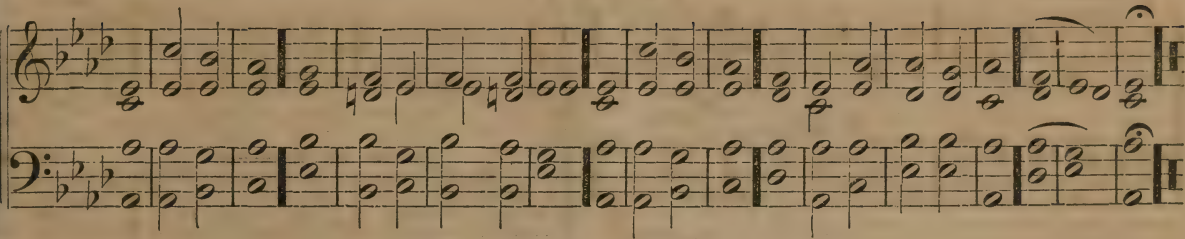
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Prov. III.

1. Happy is the man that | findeth | wisdom,  
And the man that | getteth | under- | standing.
2. For the merchandise of it is better than the | merchan-•  
dise of | silver,  
And the gain there- | of than | fine— | gold.
3. She is more | precious • than | rubies,  
And all the things thou canst desire are not to be  
com- | par-• ed | unto | her.
4. Length of days is in her | right— | hand ;  
And in her | left hand | riches • and | honor.
5. Her ways are | ways of | pleasantness,  
And | all her | paths are | peace.
6. She is a tree of life to them that lay | hold up- | on  
her :  
And happy is every | one that • re- | taineth | her. || Amen.

Arranged.



## Ps. CXXI.

## Ps. XXI.

- 1 I will lift up mine eyes | unto • the | hills.  
From | whence— | cometh • my | help.
- 2 My help cometh | from the | Lord,  
Who | made the | heaven • and | earth.
- 3 He will not suffer thy | foot • to be | moved ;  
He that | keepeth • thee | will not | slumber.
- 4 Behold, he that | keepeth | Israel,  
Shall neither | slumber | nor— | sleep.
- 5 The Lord | is thy | keeper ;  
The Lord is thy | shade up • on | thy right | hand.
- 6 The sun shall not | smite thee • by | day ;  
Nor the | moon— | by— | night.
- 7 The Lord shall preserve thee | from all | evil ;  
He | shall pre- | serve thy | soul.
- 8 The Lord shall preserve thy going out, and thy | coming | in ;  
From this time forth, and | even • for | ever | more. || Amen.

- 1 The Lord | is my | sheherd ;  
I | shall— | not— | want.
- 2 He maketh me to lie down | in green | pastures :  
He leadeth me be- | side the | still— | waters.
- 3 He re- | storeth • my | soul :  
He leadeth me in the paths of righteousness | for his | name's—  
| sake.
- 4 Yea, though I walk through the valley of the shadow of death,  
I will | fear no | evil :  
For thou art with me, thy rod and thy | staff they | comfort |  
me.
- 5 Thou preparest a table before me in the presence | of mine |  
enemies :  
Thou anointest my head with oil ; my | cup— | runneth | over.
- 6 Surely goodness and mercy shall follow me all the days | of  
my | life :  
And I will dwell in the | house • of the | Lord for- | ever. || Amen.



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